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LORD SHANMUKHA

FOREWORD

Sri Shanmukhananda Fine Arts & Sangeetha Sabha was established in 1952 and with the subsequent commissioning of its Hall, rated as one of the best in the country, it has played a unique role in the national integration and cultural synthesis of this country. Its portals remain open to individuals and institutions from all over the country and abroad without distinction of creed, race, religion or nationality. The Hall has been patronised by all National, Regional political parties and leading social, educational, corporate and cultural institutions.

Shanmukhananda does not confine catering to cultural requirements alone, but extends beyond. As part of its programme of propagation, research and education in Music and Fine Arts, it runs a Sangeetha Vidyalaya, one of the best of its kind in India, publishes a quarterly journal **SHANMUKHA**, which is spoken of highly among literary and cultural circles, and takes care of the health of the community by providing medical care and education as well as yoga and meditation.

SHANMUKHA which was started in April 1975 has with this issue, successfully completed an unbroken run of 25 years. Its unproclaimed aim and objective has been to be an instrument of education and promoting excellence in Fine Arts. Working towards this goal we have been striving hard to present the evolution and growth of the arts over the centuries, with particular regard to historical accuracy, meticulous scholarship and bias free objectivity of presentation and in a style free from verbiage and honking rhetoric. Every article is presented with a full sense of responsibility and accountability to the public at large.

Original articles from erudite scholars and eminent artists; critical evaluation of various aspects, concepts and facets of the arts in a 'micro-balance', well-researched articles on composers, their creations and their enunciation; profiles of performers and scholars, past and present; reproduction of rare write-ups culled from the archives and elsewhere; dissertations and papers presented at seminars/symposia; interviews, reviews, thought-provoking discussions on tradition, trends and innovation, publishing notation of rare compositions; book reviews, anecdotes etc have been features of **SHANMUKHA**.

Result : an invaluable quarterly ranking high in cultural and intellectual circles, attracting researchers both in India and abroad and comfortably nestling itself in its due place in the Literature of Music & Fine Arts. The high standard and substance of **SHANMUKHA** also received complimentary mention in the Rilm abstracts of Music Literature, of City University of New York.

With humility and a strive-hard culture, **SHANMUKHA** pledges to forge ahead in its mission and seeks your blessings and patronage.

- Editor

ACKNOWLEDGEMENT
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SHANMUKHA

(Quarterly Journal of Sri Shanmukhananda Fine Arts & Sangeetha Sabha)

Celebrates its

SILVER JUBILEE

(Completion of 25 years)

on Sunday, the 14th May 2000 at 5.30 p.m.
at Sabha's Main Auditorium.

Shri Govind Swaroop

Secretary, Govt. of Maharashtra, Cultural Affairs Dept.

has kindly consented to be the Chief Guest at the Celebrations
and release the **SILVER JUBILEE ISSUE** of the Journal

First copy will be received by Shri Subbudu

Shri K. S. Mahadevan

Founder Hon. Editor of "SHANMUKHA"

Shri Subbudu

Veteran Musicologist and Renowned Art Critic

and

Dr. (Smt.) Sulochana Rajendran

Hon. Editor, "SHANMUKHA"

will be honoured for their outstanding contribution to the promotion of Culture and the
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Prize of this special issue : Rs.25/-

Editor : Dr. (Smt.) Sulochana Rajendran

The views expressed in SHANMUKHA are the writer's own and do not necessarily reflect the opinion of the publishers.

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In Focus

SHANMUKHA

With solemn prayers to the presiding deity Lord Shanmukha, "the symbol of youth and resurgence, the saviour of mankind, the embodiment of knowledge and wisdom and a model of utter renunciation", we offer this bumper Silver Jubilee Year Issue and wish all our readers, contributors, advertisers and well-wishers a very Happy 'Vikrama' year.

How sophisticated has the art of Bharata Natyam been since ancient times? An erudite scholar-archaeologist takes us down the centuries tracing its evolution as depicted in paintings and sculpture.

Was he a poet, a philosopher, spiritual thinker, a mystic, a Bhakta or a saint? 'What was Sri Tyagaraja's role in Music?' He was all these plus more - according to his ardent devotee. A thesis culled out from our archives.

A musicologist analyses the much-discussed Twentytwo Srutis and their practical application. While a musician bemoans "Oh! Sruti, where art thou?"

Ever heard of children waking up mother? Yes. Here, a poet does, sings a 'Palli Ezhuchchi' - "Mother, Arise, Awake, Act !" successfully.

The glorious accompanist that he was, Kumbakonam Rajamanickam Pillai was one of the "most towering and exalted" musicians of the past generation. A profile in praise of the maestro is reproduced here.

"Concert Tradition" - What the Margadarshi speaks.

The Sangeetha Bhishma Pitha turns 92 and he chaired SHANMUKHA'S Decennial celebration. We pay our Pranams to this living legend in our Silver Jubilee year.

A modern day Guru, a Karma Yogi who elevated institutionalised coaching on par with Gurukula in Shanmukhananda Sangeetha Vidyalaya, too turns 90 this year, and our Pranams in a 'profile'.

With the aid of technology Music Tradition will stay alive asserts a connoisseur. And an artiste-academician of the Hindustani Music draws our attention to Indian Music in the perspective of World Music.

A great flautist of Hindustani Shaili, speaks to our correspondent in an interview - now a regular feature of SHANMUKHA.

The rich legacy of Tamil Music - Vaggeyakaras' contribution - is traced in chaste Tamil.

Tributes to "Margadarshi" of Manipuri, Guru Bipin Singh and flautist Pt. Devendra Murdeshwar, cultural highlights and a Book Release form other features of this issue.

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Messages (Excerpts)

The Prime Minister is happy to learn that SHANMUKHA quarterly journal of Sri Shanmukhananda Fine Arts & Sangeetha Sabha, will celebrate its Silver Jubilee in May, 2000.

On this auspicious occasion, the Prime Minister extends his greetings and best wishes to the organisation.

(Kanchan Gupta)
Officer on Special Duty
PMO, New Delhi.

I am happy to learn that the prestigious Music Journal SHANMUKHA is celebrating the Silver Jubilee of its publication in May 2000. Shanmukhananda Sabha is a landmark Institution of Mumbai devoted to music, dance and fine arts and has rendered invaluable services to the promotion of the cultural services of the City. Dance, drama and music please the eye and ear of the rasika; it kindles the esoteric perceptions of the connoisseur. It has the infinite capacity to take one's mind from realm of mundane life into regions of ethereal charm. Shakespeare said in *Romeo and Juliet*.

*"When gripping grief
the heart doth wound And doleful dumps
The mind oppress
Music with her Silver Sound
With speedy help doth lend redress."*

The Journal "SHANMUKHA" is devoted to the Art and Science of Music. It caters to the appetite of the rasika and the connoisseur of music, dance and other fine arts. Its scholarly presentation devoid of any petty controversies has marked it a class apart from any similar issues.

On the happy occasion of the Silver Jubilee of the publication of "SHANMUKHA", I offer my best wishes for the Journal both prosperity and perpetuity.

R. Venkatraman
Former President of India, New Delhi.

The quarterly journal SHANMUKHA published by Sri Shanmukhananda Fine Arts & Sangeetha Sabha through its well-researched analytical articles has been doing commendable service in educating the people, especially the new generation on the history, evolution, trends, innovations and most importantly the spiritual contents of arts.

I congratulate the Sabha and all those associated with it on the happy occasion of the Silver Jubilee of SHANMUKHA.

P. C. Alexander
Governor of Maharashtra

I am glad to know that SHANMUKHA, the quarterly journal of Sri Shanmukhananda Fine Arts and Sangeetha Sabha, is completing 25 years of its service to the cause of fine arts. The journal is publishing quality articles and educating the public on all aspects of fine arts, particularly music. I hope the Silver Jubilee celebration of the journal which is to be held in May 2000 will prove a great success.

C. Subramaniam

Former Governor of Maharashtra,
Chennai

* * * * *

I am immensely pleased to hear that with the issue of April 2000 the Sabha's Quarterly Journal SHANMUKHA will be completing 25 years of its publication.

While I cherish my memories of my very close association with Sri Shanmukhananda Fine Arts & Sangeetha Sabha it is hardly necessary to emphasise that the contribution of SHANMUKHA journal towards the development of Karnatic music and encouraging the deserving musicians has been immeasurable.

I take this opportunity of wishing the Silver Jubilee function all success.

Semmangudi R. Srinivasalier

Chennai

* * * * *

Memories of the inaugural Day are still fresh in my mind. I find it hard to believe that 25 years have flown so quickly. All these years, SHANMUKHA has been purposefully serving the cause of classical Music and Dance through educative and informative articles without entering into any controversies.

I feel that it would be very useful if selected articles of SHANMUKHA are revitalised to reach larger connoisseurs and students of music.

I wish the function all success. My best wishes to this magazine for its continued meritorious service.

Lalgudi G. Jayaraman

Chennai

* * * * *

SHANMUKHA stands for
Scholarship
Sobriety
Simplicity
Subtlety
Sincerity and
Service

Shanmukhananda Society has become the Cultural Taj Mahal of India.

Subbudu
Delhi

SHANMUKHA - in its own small but effective way - has for 25 years now been serving the public and keeping it *au fait* with the past and present trends in music and dance. Its main thrust has been in the direction of impartial assessment and critical acclaim.

This is a momentous point in its career. That is a matter for congratulation and a spur to serving the art-loving public, especially our members, with greater enthusiasm and dedication.

K. S. Mahadevan

(Former Editor) SHANMUKHA
Chennai.

* * * * *

I am delighted to hear that Quarterly SHANMUKHA will be completing 25 years of its publication with the issue of this April.

I have been a regular reader of the journal and have also contributed a number of articles from time to time. I wish to congratulate the Sabha upon its maintaining a high standard of production all these years and I wish the journal a brighter future and more purposeful service to our glorious performing arts.

T. S. Parthasarathy

Fellow, Sangeet Natak Akademi
Chennai.

* * * * *

It is rather strange that notwithstanding all the greatness and popularity of Indian classical music and dance, journals devoted to these arts are very few. Several journals in English, Tamil and other languages launched with great hopes, had to close down for want of patronage.

In this context Sri Shanmukhananda Fine Arts and Sangeetha Sabha of Mumbai did well in starting the SHANMUKHA with the distinguished music critic Sri K. S. Mahadevan as its founder editor. I am happy to hear that SHANMUKHA will be completing 25 years of its publication with the April issue. I have had occasions to peruse a few issues of SHANMUKHA and admired the meticulous manner in which it is being edited.

T. T. Vasu

President, Music Academy,
Chennai

GUARDIAN DEITIES OF SONG AND DANCE POSTED IN THE FLAG STAFF

With the heralding of the Tretayuga under the reign of Vaivasvata Manu, people had become ease-loving and pleasure seeking. They were under the sway of Desire, Greed, Jealousy and Anger. Their happiness was marred by infatuation and sorrow. Led by Indra, the Gods approached Brahman with the request. "We want an object of diversion, which must be audible as well as visible. As the Vedas are beyond the grasp of many people, create yet another veda which will really belong to all sections of the people". The Lord meditated on the four Vedas and taking Pathya from Rg, Sangeeta from Saman, Abhinaya from Yajus and Rasa from Atharva, created the Natyaveda to entertain and enlighten the humanity. The Lord then ordered that this Natyaveda be practised and presented to the people. Feeling unequal to the task, Indra passed on the command to the Sages. Bharata Muni, the doyen of Sages got the men and material prepared to fulfil the Lord's command.

The first dramatic performance was to be enacted during the Banner Festival of Indra. The theme was to depict the victory of the Gods over the Daityas and Asuras. As the performance progressed, there was naturally jubilation amongst the victors and some jaw-gnashing amongst the vanquished. Resorting to Maya, the Vighnas and Asuras sabotaged the play-paralysing speech, movement and memory.

Indignant at the interruption, Indra took up the Banner-staff and pulped to death the destroyers of the play. The Banner-staff thus came to be called the Jarjara.

That Natyaveda may be protected for ever and flourish in the future, Brahman ordered the greatest of Gods to provide protection and patronage. And in the Jarjara he posted the Vajra and in its Parvas he stationed.

Brahma, the Preserver of the Word and Chant,
Vishnu, the Enchanter with the Magic Flute
Shiva, the Embodiment of Cosmic Dance
Indra, the King of celestials and the Lord of
Apsaras,
Skanda, the Symbol of Youth and the Destroyer
of Demons.

And the Flag of Entertainment has ever since been flying high for the delight of all.

Shanmukha

Shanmukha, the six-faced Lord, familiarly known as Lord Subrahmanya is the symbol of youth and resurgence, the saviour of mankind, the embodiment of knowledge and wisdom and a model of utter renunciation.

The worship of Lord Subrahmanya had an age-old tradition, testified to by Vedic literature and Tamil works, and is widespread, perhaps with greater concentration in South India. He is Lord Muruga to the Southerners and Kartikeya to the Northerners. There is no hamlet or village, one may say with confidence, in the South where there is no shrine dedicated to Lord Muruga. To the Tamils, he is the father of Tamil language and literature.

Lord Subrahmanya is known by several names, such as Skanda, Kumara, Kartikeya, Kanda, Muruga, Parvatinandana, Shadanana, Sharavana, Shanmukha, Shanmatura, Swaminatha, Sikhivahana, Mahasena, Kraunchadaarana, Vishaka etc., each having its own significance, based on legends and beliefs relating to birth, power, prowess etc. Yet, Subrahmanya is "suggestive of His Absoluteness, the one without a second, the Brahman or Supreme Being. He is also the fosterer of the Vedic tradition of Brahmanyam".

Lord Subrahmanya is fire incarnate, "being the 'seed' of Shiva carried by Agni and deposited in water in the forest of Reeds (Sharavanapoigai)", according to the Ramayana. Names, Skanda - Kartikeya appear in the Mahabharata at many places and His birth is attributed to Shiva and Svaaha in the form of Agni. Upanishads refer to Sanat Kumara as Skanda. Kalidasa's immortal work, *Kumarasambhava* delineates in detail with dramatic impact the birth and valour of Kumara, the son of Shiva and Parvati, born to annihilate the demon Taraka who oppressed the worlds. *Skanda Purana* brings in bold relief the birth and splendour of Skanda, the Shanmukha, more convincingly:

In answer to the gods' prayer to save them and the world from the clutches of the demon Surapadma, Lord Shiva, who only had bestowed on the demon the super power and a boon that none born of the union of man and woman could kill him, created Shanmukha from the six sparks which emanated from the central eye of his six faces Sadyojata, Vamadeva, Tatpurusha, Eesana,

Aghora and Adhomukha, ordering Agni and Vayu to carry and leave them in Ganga to be deposited by her in the Forest of Reeds called Sharavana at the foot of the Himalayas. From that forest rose Kumara or Muruga (Muruga in Tamil means beautiful) with faces representing Aiswarya (Overlordship), Virya (Potency for guidance), Yasas (sanctifying excellence), Sri (beauty of form and spirit), Jnana (Omniscience) and Vairagya (non-attachment in all cosmic activities)*.

The six faces have also been said to symbolise the conquest of five sense organs and the mind and the six passions - Kama, Krodha, Lobha, Moha, Mada and Matsarya. Thus characterised, Kumara, was brought up by six Krithika mothers (born under the constellation Krithika) and acquired the name Kartikeya.

Once when Parvati gathered the child with overflowing love, the six heads became one. Hence Skanda (in Sanskrit 'one who emerged') and Kanda (in Tamil 'one whose heads are joined').

Kanchi Paramacharya, the Mahaswami had a more scientific description for the emergence of Lord Subrahmanya:

"The powerful lighting (of grace) born of the positive and negative charges of electricity, of power (Sakti) in the form of Shiva (positive) and Parvati (negative)."

Tirumurugaatruppadai, a great Tamil work, explains the significance of each face thus:

One face removes the darkness of ignorance, another responds to loving devotion; the third helps Brahmins in the performance of Vedic sacrifices; the fourth explains the meaning of difficult scriptural passages; the fifth shows ire against foes; the sixth rejoices in the company of 'Kura' Valli.

It was this magnificent Shanmukha who battled all evils, rent asunder by His arrow the mountain Krauncha vanquished Surapadma in a battle of Virtue against evils and established His victory by cutting the Asura into two parts and making one a peacock, his Vahana and the other a cock, enshrined in His mast. The day of Surasamhara is celebrated with worshipful eclat as Skanda Shasti as it falls on Suklapaksha Shashthi in the month of Ayyappi.

The Lord acquires the name Vishaka for having born under the constellation of Vishaka. For his association with fire, Ganga and Saravana poigai, he became 'Aggharban', 'Gangeya' and 'Sharavanabhava.' That he was a Senapati par excellence needs no iteration. He excelled as 'Tagappan Swami', or Swaminatha in the role of a 'Gnana Pandita', teaching His father the essence of Omkara, the Pranava Mantra.

Lord Subrahmanya abides on hills unattached to the earth, and yet He points to the sky of eternity. Thousands of hills are his abode but only six are most significant and holy - called 'Aaru Padaiveedu' in Tamil. These are Tirupparangunram, Tiruchendur, Tiruvavinankudi (Pazhani), Tiruveragam (Swamimalai), Kunruthoradai (Tirutani and other hills), and Pazhamudircholai. The first Tirupparangunram is the holy place where His wedlock to Devayanai took place. Lord Muruga had two consorts, Devayanai and Valli - the embodiments of Ichcha Shakti and Gnana Shakti.

In Tiruchendur, on the sea-shore, the ever merciful Lord ensures his devotees of their ills being washed away as waves merging in the sea. It was here that He annihilated Surapadma. And in this shrine Adi Sankara composed his "Subrahmanya Bhujangam" (Bhujanga is the metre that glides like a serpent). Polagam Srirama Sasirigal refers to the worship of Kumara in the form of a serpent, as He lies at the Mooladhara Chakra as the coiled serpent power (Pazhani, the third Padaiveedu, also known as Tiruvavinankudi, was the hilltop where Muruga rushed on His defeat to his elder brother Ganesha in the 'fruit episode'. But it is an abode where as Dandayudapani, He blesses his devotees. And it is here that Sage Agastya learnt the grammar of Tamil language. Also the Lord blessed here Arunagirinadar whose Tiruppugazh is a monumental poetic work with musical grandeur revealing ennobling Bhakti, intricate rhythm and lyrical excellence.

Swamimalai (Tiruveragam) has its own aura upholding the Lord's role as His father's Guru. Kunruthoradai is a generic term denoting many a hill having holy shrines of Lord Subrahmanya. Tiruttani is prominent among them, known for its scenic beauty and quietude. The placidity of the hill cooled him of his ire after vanquishing Surapadma. The shrine in Tiruttani is also a landmark in the history of Karnatic Music, for it is here that Muthuswami Dikshitar, one of the Music Trinity, had the divine grace, the Darshan of the Lord with his consorts and became a great Vaggeyakara.

In Pazhamudircholai, the sixth Padaiveedu, there is a Noopura Ganga, a perennial waterfall atop the hill.

There is a seventh Padaiveedu too - to Muruga, not with any geographical ambience but in the heart of his devotee, Oothukkadu Venkatasubbier, who sang in ecstatic trance of this in his Bilahari composition *Ninningun Arul Kaattum*, He sings:

Orezhu Padaiveedu kondai - Vilangum
Un Arupadai Veedum en Ullamum semdaga....

Of the weapons Lord Subrahmanya wields, the most powerful is "Vel", (sword) which is also worshipped as Gnana Vel, Sakti Vel and Himself as "Velayuda". The sculpted image of Subrahmanya varies from place to place and in respect of His manifestations. The most common variety is six-faced Shadanana, Subrahmanya, with twelve hands wielding symbols and weapons of Sakti, arrow, sword, discus, noose and Abhaya on the right and cock, bow, shield, conch, plough and Varada on the left. He rides on the peacock and may have on either side of Him the attendants Jaya - Vijaya or his consorts Valli and Devayanai.

A fine stone sculpture of single-faced Kumara with four arms, riding on peacock and flanked by Valli and Devayanai can be seen in Samayapuram. A sketch from Chidambaram presents Skanda with three visible faces, ten arms, on peacock and fighting with giants, probably Taraka and his retinue. In four of His right hands can be seen sword, axe, arrow and club while the fifth is of a gesture wielding the bow. The upper most of the left arms shows the Vismaya posture, the rest shield, bow, noose and bell.

The Kasyapa-Silpa lays down that the image of Skanda may be of six faces or only one and with two, four, six or twelve hands. The symbols are generally the Sakti, arrow, sword, discus, noose, peacock's feathers, shield, bow, plough, rosary and Abhaya and Varada Hastas.

In the worship of Lord Subrahmanya, Music has played a great part. Devotees have gone ecstatic over singing in praise of His magnificence, munificence, splendour, compassion etc. Hailed as a Kaliyugavaradan, the saviour of the universe from Kaliyuga, He has been propitiated in sacred hymns, verses, literature, in songs as simple as folk genre and as grand and traditional as Krits, Padams etc. Some of the ancient Tamil texts of Sangham era,

"Pathuppattu, Ettuthogai, Tirumurugatruppadai", go at length to describe the 'Leela' of the Lord. Arunagirinadar's Tiruppugazh of 15th century is a wholesome "musical treatise" on Lord's Leela. *Kandaralankaram*, *Kandaranubhuti*, Kachiyappa Sivachariar's *Kandapuranam*, *Shashti Kavacham*, *Shanmukha Kavacham* are some very popular among the Lord's devotionals.

Among the Music Trinity Sri Muthuswami Dikshitar has composed numerous Krits on Lord Subrahmanya. He composed a set of nine special Krits on the Lord at Tiruttani. Before him Oothukkadu Venkatasubbier showered his "Pamalai" on him. Koteeswara Iyer dedicated an entire set of compositions in 72 Melakarta

Ragas plus some more as *Kanda Ganam*. More recently Papanasam Sivan left a rich legacy of Krits on Lord Muruga in exquisite Tamil. Besides there have been numerous 'Padams' composed by devotees which adore the dance forum. There is hardly any form of composition in the South which has not touched upon the Lord's "Leela" as the theme.

It is Lord Shanmukha, one without a second, the embodiment of knowledge and wisdom and a symbol of youth and resurgence who is the presiding deity of Sri Shanmukhananda Fine Arts & Sangeetha Sabha, Mumbai. And let us enshrine Him in our hearts, singing with Oothukkadu Venkatasubbier, as the seventh Padaiveedu.

- Sulochana Rajendran

Composition on Seventh Padaiveedu

Composer : Oothukkadu Venkatasubbier

Raga : Bilahari

Tala : Adi

Pallavi

Ninningun Arul Kaattum Sol Onru Sonnaalum /
Nenjam Kuzhaindide Neelamayilerum Velan //
(Enningun)

Anupallavi

Enrenrum Natamaadum Iraivan Taru Kumara /

Madhyamakala Sahitya

Imayam Taazhginra Pugazh Vadi Vela
Edirya ninra Niruda Kulakaala Velan // (Enningun)

Charanam

Orezhu Padaiveedu Kondai (Muruga) - Vilangum /
Un Arupadai Veedum En Ullamum Semdaga //
Eerezhulagum pani kondai - Eninum
Engal Tamizh Valli Edir munne Veezhndai !!
Kaarmukil pol vilangum Maal maruga Muruga /

Madhyamakala Sahitya

Kaninda manadula Adiyavar Sirakka
Siranda Arul nirai mugattavaa //
Serinda Niramuru Mayilmisai Vilangum
Mananda Iruvanum Anaithavaa /
Kadamba Malai Kamalamodu Veevidam
Anindu paranda Bhuyathihavaa /
Karunai Mazhai pozhium Kanda Kumara Gurupara
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Visit of the Sankaracharyas of Kanchi Kamakoti Peetham



Sankaracharyas

"Jaya Jaya Sankara, Hara Hara Sankara", from Navi Mumbai to Napean Sea Road the solemn strains filled the air for over a period of two months (Feb-March, 2000) when their Holiness Sri Jayendra Saraswati Swamigal and Sri Sankara Vijayendra Saraswati Swamigal graced the metropolis

Kumbhabhisheka, Kanakabhisheka, Swarna Mantapa Pratishtha, Sanraja Pattabhisheka, Sahasra Kalasa Puja, Homa, Yagna, Deepa Puja, visits to cultural, educational, industrial, social organisations, and individual homes - their itinerary was endless.

All through they showered their blessings, gave Anugraha Bhashana and preached the lesson of peace, brotherhood and Bhakti Marga. Can there be a better Marga than Music?

When they graced the renovated Shanmukhananda Hall (on Feb 14, 2000) the students of the Sangeetha Vidyalaya presented Paramacharya's Benediction of Universal Brotherhood, harmony and peace - "Maithrim Bhajata" in a tri-lingual (Sanskrit, Tamil and Marathi) rendition.



Shanmukhananda Sangeetha Vidyalaya students rendering "Maithrim Bhajata".

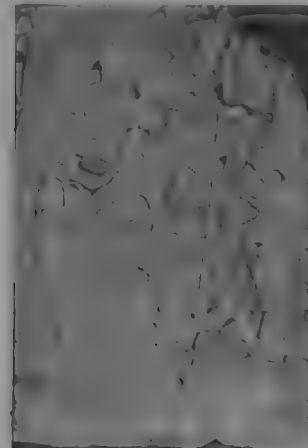
Bharata Natya As Portrayed in Paintings and Sculpture

By Dr. R. Nagaswamy

That dance was well codified and assumed a highly classical form in the Tamil country before the Christian era (over 2000 years ago) is evidenced by innumerable references in the Sangam classics. Among the celebrated seven donors (*Kadai Elu Vallals*), Valvil Ori of Kolli hills was included as one of the "liberal donors seven" because of his patronage to dancers and musicians. He himself was a great connoisseur, who listened to a Varnam sung by a Pana and Virali, rendered in 21 *Tanas* (called *Turais*) (*Purananuru* 152). This valuable information is furnished by the poet Van Pamar. This highly developed art of the age, however, has not survived in any visual representation, whether in painting, sculpture or bronze, assignable to the Sangam age.

All-Women Fare

However, the classical form of dance is luckily well illustrated in the bordering areas of the Tamil land, at places like Amaravati in Andhra. The Buddha Chaitya, called the Mahachaitya, at Amaravati, and which came into existence in the times of Asoka, and embellished with sculptures from 3rd century B.C. to 2nd century A.D., portray a number of dancing scenes, both solo and group dances, specially by women. (Pic. 1)



A dance panel from the Buddhist Chaitya, Amaravati in Andhra Pradesh, now in the British Museum

The Angaharas, Chans, Hastas, and the grouping pattern as depicted in these panels are remarkable. For example, a panel depicting four dancing girls, in the scene of Mallas of Kusinagara, deliberating to distribute the relics of Buddha to eight directions. The pattern and the rhythmic balance, depicted by the four dancers, would leave no

one in doubt about the highly classical form of Natya obviously based on Bharata's *Natya Sastra*. The panel found on coping slab, with inscription, assignable to 1st - 2nd century A.D. is now preserved in the Madras Government Museum. It is perhaps the best illustration among the early portrayals of group dance in Indian sculpture. Another panel, also from Amaravati, now in the British Museum, London, depict a lovely solo dancer performing dance in the presence of royal ladies. In both the instances the dance performed is the 'tasya' form and may be seen in the suppleness of the limbs, and bodily pose. Another point of interest worthy of note is that all the accompanying musicians are women, playing on flute, two harps, Idakka and cymbals. The vocal music is also provided by women. It may also be noted that the place of Mridanga is taken by Idakka. The Buddhist sculptures of Amaravati provide a mine of information on the nature of dance in the beginning of the Christian era. The succeeding period is illustrated by the sculptures of Nagarjunakonda in Andhra region.

A Landmark

The Nagarjunakonda age corresponds to the age of *Silappadhikaram* in Tamil Nadu. It is needless to state that *Silappadhikaram* furnishes the best of data on dance in the chapter on "Arangetru Kadai" in the beginning of the 3rd century A.D. This period is a landmark in the history of Indian dance, for the earliest composition of "Jati" for dance composed by Vannaka Sattan, son of Devan and inscribed on stone, is assignable to this period, and it is found on a rock-bed in Tamil Nadu in a place called Aranattarmalai, near Erode in Coimbatore District. There are two compositions of "Solukkattus", inscribed in Tamil Brahmi script, assignable to this age, which are the earliest compositions found in whole of India, intended for dance. Unfortunately no sculpture or painting illustrative of this age has come down in Tamil Nadu.

A remarkable group of sculpture, found in the Tantonni Isvara temple, Kanchipuram, assignable to the 5th century A.D. are in the tradition of late Nagarjunakonda school. They represent, both men and women in different dance poses. That they are distinctly dance panels, may be seen from the manner of depiction. In a number of cases the dancers are seen holding scarfs and dancing

Source of Dance

[illegible]

The beginning of the 8th century saw the construction of the Kailasanatha temple, also known as Rajasimheswara temple, Kanchi. (Pic. 2) The remarkable sculptures of Siva in his vibrant form of dance, the *Samhara Tandava* and the competition between Kali and Siva are portrayed in sculptural forms on the walls of the temple. The beautiful forms beneath a thick coat of lime plaster are now emanating in the true forms and illustration after the removal of the ugly plaster. The verve and vigour with which dance was performed in the court of its builder Rajasimha is seen here. At the backwall of the sanctum

A sculpture on the wall of the Dharmarajaratha, the great monolith, shows Siva teaching dance to Sage Tandu, which is a Bharatan tradition. The reference to sage Bharata and also the science of dance taught to Tandu should be viewed in the continuing tradition of Bharata Natyam in the South. Again, the portrayal of Siva teaching Tandu dance is perhaps the earliest representation of the theme in India known so far

'Bhava' in Fresco

In the South, the Pandyas were rulers with their capital at Madurai, in the later half of the 8th century A cave temple was excavated at Thirupparankundram by a minister to the Pandyan emperor, wherein Siva performing *Chatur Tandava* accompanied in dance by Sapta Matas, is found carved. It is a representation of the Pandyan art. In sculptural and epigraphical representation Sapta Matas accompanying Siva in his dance are frequently referred to.

The best illustration of dancing girl, with full of Bhavas is found on the pillar of the excavated cave at Sittannaval. (Pic 3)

illustrates emphasis on facial expression in dance and the supremely delightful hairdo of the age

The Great Age

The 10th century witnessed the great temple building activity ushered in by the Imperial Cholas, mainly by Aditya Chola and Parantaka. The temples, though moderate in size, house elegant sculptures and in many cases, as in the temples of Nageswara at Kumbakonam, Koranganatha at Sririvasanallur and Siva at Pilla Mangai the sculptors had mastered the portrayal of feminine form and had carved some of the most outstanding sculptures of dance found as bracket figures and Chown bearers. A fine panel of a dancer accompanied by musicians from Thiruchchinnampoondi, now housed in the Rajarajan Museum, Tanjavur is the best illustration of a dancing girl of the 10th century A. D

When we move on to the beginning of the 11th century, we are in the greatest age in the history of dance. History is created in the Great Temple at Tanjavur, built by Rajaraja, the Great Built around 1010 A.D., the temple stands significant for the history of dance in many ways. The inscriptions on the temple record the endowment made by Rajaraja for 400 dancing girls and nearly 64 accompanying musicians, who were to perform dance in the temple, daily, as part of Nityapooja. The record also indicates several great centres of dance in Tamil Nadu from where these dancing girls came to Tanjavur



musical instrument, the mridanga, and the inventor of Sankirana, a form of music and dance and the inventor of Sankirana, a form of music and dance.

music and dance and the inventor of Sankirajati, composer of the two dance dramas - *Mattivilasa* *Prahasana* and *Bhaganadajana*. In the introductory sloka of the *Mattivilasa Prahasana*, the entire science of dance is vividly portrayed. Though a number of Mahendrala's cave temples are known, surprisingly no sculpture of dancer is seen. Maybe there were paintings which have disappeared!

It is of interest to state that during this period the long inscription of musical composition composed by Paramamaheswara Gunaseena was inscribed on the stone walls of the rock-cut caves at Kudimiyamalai and Thirumeyyam in Pudukkottai district. Taminadu

is found a sculpture of Siva, performing *Urdhva Tandava* and by his side is shown Nandikeswara, also dancing, with his legs in *Swastika* form. This important representation, Nandikeswara learning dance from Siva, could take the history of the Nandikeswara school of dance to 700 A.D. The famous *Abhinayadarpana* of Nandikeswara should be recalled in this connection, though the composition of the work is still a matter of conjecture.

The famous group of temples and sculptures at Mamallapuram also were carved by Rajasimha, who had the other title Mamalla. One of the important inscriptions at Mamallapuram refers to Sage Bharata.



(Pic 3) Painting of a dancing girl found on the pillar of the excavated cave at Sittannavasal, Pudukkottai district. Pandya period. 9th Century A.D.

The fresco executed under the orders of the Jaina Saint, Ilam Goutaman, in the reign of Pandya Nmmara Srivallabha (9th century) would show that the Jains were not lagging behind in extending patronage to dance. Known for its sinuous lines, sober colour and graceful delineation, the fresco, though partially damaged,

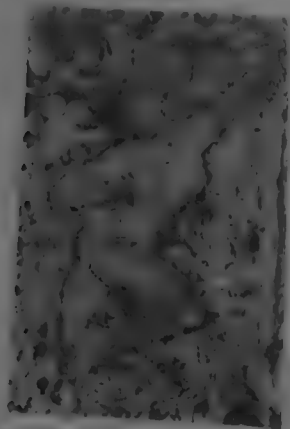


(Fig. 4) Sculpture of Nataraj in the Great Temple of Ganga Konda Cholapuram of the age of Rajendra Chola, 11th Century A.D.

but a large number of dancing girls performing in the temple should be viewed against the philosophical backdrop that went into the construction of the temple. It is the deity Rameswara enshrined in the structure, who is visualised as the *Paramananda* (Supreme Bliss) performing dance in the supreme Akasa (Ether) space (Pic 4).

At this phase, this aspect of dance in the temple space, the 108 dance Karanas (as recorded by Bharata in his *Natya Sastra*), being the most important, are used to portray on the walls and the ceiling of the temple.

A study of the inscriptions on the 108 Karanas of the temple is well summarised by Bharata in his *Natya Sastra*. It is a form of the fourth chapter of the *Natya Sastra*. Through a few Karanas, Bharata has indicated the importance of dance in the temple and this position would show that dance was ascribed to the Supreme as the ideal and philosophy. The Bhairava and other deities are said to be adored in the Great Temple of Tanjavur and the fresco paintings of the Great Rameswara temple where the Bharata-Natya tradition is traced in depth, forms specially in the history of Chola and the Vijayanagar. The costumes, the evelashes, the ornaments and the rituals performed by girls illustrate the thought process by the art of dance. (Pic 5)



(Pic 5) Fresco of a dancing girl found in the Bhadravasa temple, Tanjavur of the age of Rajaraja Chola, 1000 A.D.

The 12th century witnessed the building of Gopuras on all the four sides of the *Natalaya* temple at Chidambaram. In the Gopuras are portrayed the 108 forms

of dance. In the Eastern and Western Gopuras the dance panels have the corresponding verses from Bharata's *Natya Sastra* inscribed beneath each. It is veritably the fourth chapter of the *Natya Sastra* recorded in both verses and visual form. In addition, the long enclosure around the Sivakammamman shrine portrays on its base remarkable representation of Rudra Ganika performing dance to the accompaniment of music. They clearly indicate the role of dance in the temple and its overwhelming influence on the religious life of the people. It should also be remembered that another series of 108 dance Karanas performed by Siva, originally in a Siva temple built in the 12th century Chola period, have found their way to the Sarangapani temple at Kumbakonam where they are now seen in the Gopura. (Pic 6 & 7)



An inscribed dance Karana on the Gopura of the Sarangapani temple Kumbakonam, Chola period, 12th century A.D. (Pic 6)



Carved in stone, Karana inscribed in a wall of Kumbeshwara temple, Kumbakonam, Chola period, 12th century A.D. (Pic 7)

Each Karana is not only labelled but also numbered. Though brought from a different temple and built into the Gopura nearly 500 years later, the builders have taken care to arrange them in a sequence, indicating their understanding of the science.

The 13th century representation could be seen in the Siva temple at Tribuvanam built by the Chola King Kulottunga III. Also the Pallava Chieftain Kopperunchinga who called himself '*Bharatam Vallan*' had left dance sculptural representations in the temples he constructed at Sendamangalam.

The 14th and 15th centuries witnessed the violent incursion of alien faith that disturbed the rhythm and orderly life and growth of the native arts. How this disturbed and how far the art managed to survive is yet to be studied critically.

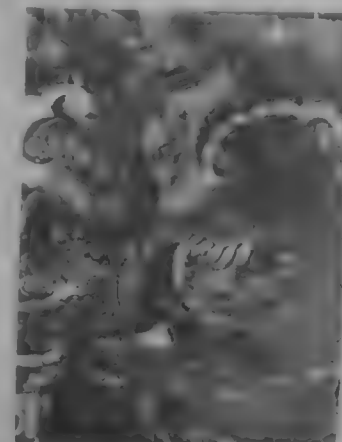
Revival of Arts

The beginning of the 16th century saw one of the greatest rulers of India, Krishnadevaraya, the Vijayanagara Emperor (1509 to 1529). The great building activity like the tall Gopuras erected at places like Kalahasti, Thiruvannamalai, and Kanchipuram, the literary and musical efflorescences, ushered in by the great ruler saw the revival of the delicate art of dance. The foreign travellers' accounts testify to the personal supervision and encouragement given by Krishnadevaraya to the art of dance. Thiruvannamalai Gopura built by him and the 1000-pillared hall in the same place carry sculpture of women dancing. Towards the end of his reign, three great Nayak dynasties rose in Tamil Nadu - Tanjavur, Madurai and the Gingee principalities. They extended the same patronage as the Imperial House. But a careful study reveal that the Tanjore Nayaks were the foremost to extend their support and personal inspiration to dance and music.



The Nayaks of Madurai and Gingee, it may be said, did not seem to have so actively involved themselves encouraging dance forms though we do have some reference to the famous Thirumalai Nayak entertaining his visitors to dance in his Natakasala. It also accounts for the less number of dance panels found in the temple structures built by these rulers. Interestingly, the elaborate dance headgear as worn by modern Kathakali dancers and Yakshagana exponents are found figured in sculptures of this age in Madurai and Tirunelveli region assignable to 16th-17th centuries. (Pic 8)

The gradual incoming of Mogul tradition assimilated both in music and dance, as in other fields, is clearly reflected in the 18th century portrayals. In Tanjavur the Marathas had established themselves around 1675 and brought in the Deccani traditions which flowered side by side with the regional art. This was also followed up by the other principalities like Ramnad where, in the 18th century, the *Saiam* and the *Hindustani* or *Deccani* dance tradition are seen by the side of the local tradition in the mural paintings of the Ramnad palace executed during the reign of Vijaya Raghunatha Sethupathi around 1725.



Two dancing girls performing dance in the presence of Vijaya Raghunatha Sethupathi. Early 18th century Mural painting on the walls of Ramalinga Vilasam, Ramanathapuram. (Pic 9)

We have indicated in the above paragraphs that enough visual representations of dance forms are available both in the sculptural and mural traditions. A study combined with the literary tradition of these periods, would give a greater insight into the art of dance and its evolution.

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Homam to mark Grahapravesam of the Hall on 1.11.1998

From the Archives

Tyagaraja - His Philosophy of Devotional Music

(What is Saint Tyagaraja's role in Music? Was he a poet, spiritual thinker, philosopher, mystic, Bhakta, or Saint? These find an answer in the ennobling thesis below, contributed to "The Indian Fine Arts Society Festival Souvenir" more than two decades ago marking the Saint's bi-centenary celebrations.)

I was doubtful whether after what Professor V Raghavan had contributed to a full understanding of the personality and works including his philosophy, in his excellent Introduction to the *Spiritual Heritage of Tyagaraja*, I could do anything more. Especially when I was expected to do something that does full justice to the Saint. I do not know whether anyone could do full justice to that great composer who was a supreme example of a Bhakta. However, as one who had felt a duty to a Bhakta and having also talked on him once or twice, I tried to put down my thoughts. My procedure has been to start with the purpose which motivated the Saint's taking to this Sangita-Yoga and then to point out how having selected the path of Bhakti-Dhyana he found Sangita developed Dhyana in a pleasant and ordinary way though this too demanded the technical know-how of musical compositions devoted to Divine union. His own experience of the ritual chanting of real musical hymns turned him away from that route of ritual non-music or just chant. Therefore his assiduous cultivation of Sangita with Sahitya blended in a neat alchemy of other disciplines. But Godhead has been found to be needed to help in the realisation of union, and this he found in Sri Rama who was also the object of adoration and union by Valmiki and Narada and later by other Bhagavatas, even those belonging to the philosophical schools.

Inner Artistic Demand

Thus Tyagaraja's philosophy embraces the Purushartha, the Hita and the Tattva, the Tattva having been discovered by the real and appropriate means or Pramana of Svanubhava arising as vision during the ecstatic raptures of song. This divine culmination is undoubtedly a result of divine grace. As in everything mere technique or technical skill is not enough to bring about spiritual union. Much subtler soul-songs are needed than the gross techniques and no wonder we do not have as many saints of song as we may pray for or wish.

I am supremely grateful for this essay into Saint Tyagaraja's works again after several years when I was much engrossed in other types of Yoga.

It is not usual to try to assess the philosophy of an artist or musician or of his religion. A musician or poet does not attempt to set out a neat logical system of ideas in his works. He does not seem to attempt to lay down his system of beliefs even by which his music or poetry is being governed or his compositions regulated. There are many who would refuse to state their musical premises or artistic rules. They seem to claim a kind of liberty for their outpourings or creative expression or experience. Their immanency or self-regulation makes their compositions almost unregulable.

There are however quite a large number of composers of poetry or music who seem to express the climate of their social norms but with a special genius to bring out the best of the same. Artists as a rule live for their perfect art and no philosophy or religious code is considered to be sacrosanct other than inner artistic demand. In this sense we know that they set at naught all previous rules and norms that they regard as too rigid to conform to all rigid patterns that they or their social milieu has inherited.

This freedom of their spiritual make-up has been at the back of their supreme individuality and their immense influence. Their spiritual nature has broken through the crusts of past and has blown a new intuitive breeze which has let in fresh air into a sophisticated atmosphere that perhaps has made the past seem stuffy and oppressively perfect.

Therefore to write on the philosophy of a musician and poet who sought more the Reality than the form whilst the master technician had been shaping the form to mould itself in the frame of Reality, is rather too onerous a task. It means nothing less than to mould oneself in the form and Reality of that which had informed and inspired the Saint Musician. This none can do unless one is a Saint himself, much less a technical philosopher whose terms and judgments would be found to be lacking the quality of Reality.

Saint Tyagaraja has been acclaimed to be one of the foremost seers of the Personal Godhead. He is said

1. The first step is to identify the main components of the system. This includes the hardware (CPU, memory, storage) and software (operating system, applications).

of bhāgīta. Nāḍopasana is indeed very important. There

1. In his song "Sakhamamamk..." He mentions that if there was no standard Svara as his Guru

2. Some Bhagavata songs of "annidhya many kanyas". Asking whether Bhaktamu Sukhamu Advaitamu Sukhamu' Ramuni

Sambhūte Sukhamu' he answers in his song "N jananta vaki mha bhavaṁveta that Ramuni Sapindhi seva is 'Sukha'

3. The answer in a song *Nāḍanantaramala* is also translated. *śarada śaraṅga bhāgīta bhāgīta*

Gunde Bhavadu Gunde Yakam qali

...and the other one is one's caught up in the
...and the other one is one's caught up in the
...and the other one is one's caught up in the

Here we have one of these interpretations of the
Vedic Mahavakya in line with the deepest mystical insights
not to be explained by the intellect.

Having the experiences of the world as false in my
...and having seen men who had
studied the divisive vadas (systems of philosophy) of the
Veda, Sastra, and Purana, and without emancipating
themselves from illusion, and having seen men who for
the sake of Bhakti experience running after the kings
who put on deities and their have in this life-time
discovered that they cannot know without making Thee their
end." Here he has found that the most important thing is
to get to reconcile oneself to the constant remembrance
of God through song that is loving, enlightened and sweet
This experience is the only true religion.

Tyagaraja hardly believed in Moodha Bhakti, on any
God. He was praying for that discernment which will
choose to worship the One Supreme Being who combines
the best features of the several Gods

Evaram nimaninra ninnethu aradhincinra

Suguna and Nityarupa

"In what manner have they determined Thy Nature
or personality, as Siva or Madhava or Brahma or
Parambrahma?" He directly essays to determine the
Ultimate Personality of God. For the saint there was hardly
any doubt that whatever may be He in his own nature as
Nirguna. He was Suguna in respect of the devotee, and
has to be adored as such in order to get His love in order
that one might freely love a responsive being

The philosophical disquisition as to the nature of
the Absolute Reality has no relevance to the person who
seeks to know that personality who can save him. Such a
divine being has a permanent or eternal form-Nitya Rupa.
In his famous song Nityarupa evam pandityami
naducura? he has expressed himself firmly that though
He is Nirguna beyond all gunas yet He has Sugunas-
excellent auspicious qualities which are eternal to Him.
His theism has overcome the abstract conceptions
because these are indeed the way of deliverance. "My
Yoga lies in having anuraga for thee, 'yogamu nipa
anuragamu padeda vere gali evaru."

The knowledge he prays for in the exquisite
song Jnanamosagarada he has stated what has happened

5. Anandamini nana ra O Rama Rajbhavaya

6. He uses the word Suguna nor Suguna, intimating that God has infinite worshippable qualities: the Bhagavad Sadagunas

to him

Jnanamosagarada Garudagamana vada
Ni namamuca na madi nirmalainadi
Paramatmudu jivalmudu
Padunalugu lokamulu narakinnara kimpurushulu
Naradadi munulu
Paripurna ! niskalamka ! niravadhi-
-sukhadayaka ! Vara Thyagarajarcita ! varamu
Tanane jnanamosagarada ?

"Oh Perfect One ! Oh the immaculate ! Oh
the giver of perennial supreme bliss. Now that my
mind has been purified by the chanting of your holy
name can't you bless me with the divine wisdom
which will enable me to realise that I am myself
Paramatma, Jivalma, the fourteen worlds, and the
species of inhabitants thereof and sages like
Narada." (C. Ramanujachari's translation).

This experience of the Oneness of all existence,
both or all the transcendent and immanent, chit and achit,
is an experience sought after in the Upanishads-as
Sarvam khalvidam Brahma.

His own problem is what it is for most Advaitins
whether Dvaita grants happiness or Advaita grants
happiness.

"Dvaitamu sukhama advaitamu sukhama....

Preference to Dasa Relationship

God indeed alone can clear this doubt, for He is
the Personality in all, sporting in it as their very self. The
other song beginning with 'Edani sancharintura' (which
path shall I follow?) reveals his preference to the Dasa
relation even if that means one has to be a Dvaitin. Born
though in the family of those who professed Advaita, he
found that the path of Bhakti which he had adopted for
securing his deliverance entailed his treading the path of
Dvaita-Bhava, his difference from the Lord on whom he
depends utterly

His own song reveals his vision of the Divine Lord
everywhere

"Endendu jucina endendu balikina
nenendendu sevincina endendu pujinchina
andandu nivanu tocetanduku
padaravindamu dhyanninchinadendendukani

This reveals his ardent desire to see the Lord
everywhere-the One Being who is indwelling all,
omnipresent deity. This latter concept is nearer to the

conception of the One Divine in all-the One and only God
who is in fact the self of all gods.

His aspiration to serve God-this one and only God
or monotheism that does not deny the indwelling Oneness
of the God in all realities is seen in his song

"Bantu riti koluvya vayya Rama"

"Pray vouchsafe to me that I may serve you
as a true servant who has completely subjugated
lust, arrogance, haughtiness and other evil qualities
a servant having the following insignia: Hornplated
hair as the armour, the appellation Ramabhakta as
the metal badge of the livery, Ramanama as the
sword". (C. Ramanujachari's translations)

The goal of most Bhaktas is to become the Dasas
of God, slaves of God, this is the fifth Purushartha so to
speak which is known as Kainkarya. This involves the
experience of inseparable dependent relationship
between the Svami or Lord and Sevaka (servant).

The glory of being the servant of the Highest seems
to him to be greater than the glory of being identical with
Him. Here is a Godhead and Master who indwells the
hearts of his devotees and servants and is their very self

Tyagaraja's two songs on Sri Venkatesvara reveals
his experience of the Divine Lord as He who is the
incomparable Master (Svami) who has taken residence
in his heart-lotus when he became absorbed in the song
sung by him. God indeed gave himself up to the singer. In
the more famous song the Saint speaks about his
experience of the veil that hides the Divine which he prays
to the Lord to remove, almost echoing the prayer in the
Isavasyopanishad 'Hiranmayena patraṇa satyasyapihitam
mukham, tat tvam pusan apavmu.....

"Teratiyaga rada nalon Tirupati
Venkalaramana matsaramanu...."

He assures the Divine Lord that he has adopted his
Mata (nimetamu nanasannchina", the Panpurna Bhakti marga
(ref Song Pannituvo palimpevo)

The necessity for the experience of the divine grace
seems to be paramount and all the songs are in a sense
a continuous soulful melodious Dhyana of the Lord. Even
the knowledge of song or Sangita-jnana is something that
has to be God's gift (dhata-rya-valera) not by mere study
nor intellect could one have this gift of song. It is the grace
of God that in fact makes for deliverance

It is true that though Tyagaraja was solely devoted
to Sri Rama even of the Ramayana, he did realise the

truth of the other Divinities, like Ganesha or Ganapati,
Shadanana (Kumara), Lord Siva, Parasakti and Raja
Rajeswari and others. It is seen that he beheld in all the
One Divine for he has also sung about the Supreme Being
in all the trinity and beyond also

In his song he reveals that he has
appreciated the divine as having several forms

In one form thou protectest, in another form thou
ruest in a third form thou merely seest "Is there not in
Thee a whiff of bliss granting in Thee O Lord?" and
concludes that all the three verily are bliss-granting
(Oka rupamuna brochi, oka rupamuna nechi, oka
rupamuna juchuchuntin gani sukha-dayaka surtama leda
akalanka Tyagarajar-cita cerana)

Dedication through Prayer

The philosophy of real theism demands the total
dedication of the individual to the service of God through
prayer and song seems to be more appropriate to perform
this prayer. It is only when prayer becomes a ritual that it
becomes stereotyped and mechanical. The heart must
well up towards the Divine even as the Divine gets
absorbed in the song of the devotee.

The one boon that the individual soul heartfully
could ask of the Lord is when He indeed appears to take
it into His protection. Saint Tyagaraja in fact asks "What
boon can I ask of Thee O Lord? and answers 'If the royal
path of devotion is vouchsafed to Tyagaraja that will be a
real triumph for him', knowing as he did that several
services were being performed by great devotees of the
past, like Anjaneya, Satrugna, Lakshmana and Mother
Sita

The practical Vedanta, so to use the phrase of
Swami Vivekananda, depends on the worship of God as
the One in all things, Gods and souls. The theoretical
Vedanta may mean monism, a matter of traditional
affirmation thanks to being born in that persuasion. The
of devotion enlightened by Jnana (that the Divine must be
known as recognized as the one sole object of one's life
by which one gains deliverance and permanent
happiness) and Vairagya (renunciation of all other means
and ends) is Puma-Bhaktimarga. The manner of devotion
is Dhyana through Sangita (melodious and well-disciplined
singing so as to make even God enraptured in the
devotees' song of love).

The singing of the Divine is the surest means of
winning the Grace of God which in a concentric movement

converts Bhakti into Jnana and Vairagya and thence to Brahma and Jnana. This concentricity is evident in the almost repetitive songs in different Ragas, one theme repeated by the different Ragas which express different emotions suitable to enhancing the love of God. The basic philosophy of Advaita is now subordinated to the out-pouring of the speech of surrender and love and dependence on God. The music caters to the needs of the soul that almost starts from utter desolation through the cry of anguish to the final bliss. This is the philosophy of the *Ramabhakti Sampradaya*. So much so the Jivanmukti ideal which is placed before the Advaitin as the necessary first step towards the final of Videha-Mukti is more concertedly stressed through this experience of freedom from the delusion that one is one's body. This he has expressed beautifully in his song *Manasu svadhinamaina ye ghanuniki man mantra tantram lela? Tanuvu tanugadani* ("What need is there for mantras and tantras to one who has controlled his mind? What need is there for Tapas to one who has known that his body is not he?")

Those who are deluded by the notion that they are their bodies suffer from the greatest delusion. The knowledge that God's love is all that is needed makes one abandon dependence on Mantra-diksa and Tantra-diksa, for which many people are running about from saint to saint. That does not mean that Tyagaraja does not think that the Ramamantra is not necessary. Indeed a meaningful constant remembrance or singing of the name of Rama is very necessary for evoking the love of God, and God's love towards man. In his own personal experience he had to the full the divine reciprocity of love which made his life an epic of devotional song, comparable to the earlier tradition of singing as the way of love of God

As he puts it

*"Satta leni dinamu vaccera
Sattatarama sacchittaya sakata nilaya dawa tatatani
dinamu vaccera!"*

It is a matter for personal experience-this sovereign reign of Ramabhakti which is comparable perhaps to the Ramayana. In a world where the real existence is not attainable

(The only cure for this is not barren philosophy of Satta or asatta, but the bringing down the real Satta-Godly name by which we can be diverted to the path of good people, avoiding and being into the very life and tissue of every human being.)

Sangita Ramayana

The philosophy underlying this is the practical method to be adopted for the incoming of the divine into the individual, and Music or Song that is devoted to the Divine, calling to the Divine and offering oneself in all one's parts to the Divine and the Divine only. This to Tyagaraja cannot be the Absolute Divine or the transcendent Godhead of the Advaita metaphysics, but the practical idol of the incarnate divine-which the Agama propounded by Narada (*Narada-bhakti sutras* and the *Narada Pancaratra*) inculcated. This is the religion of Devotion to the Personal Godhead, especially of Sri Rama, the incarnation of Vishnu. In the song he seeks refuge in the Divine "*Saranusarananucu moraliditira*". He mentions the Ramayana episode of Kakasura which is referred to by the Sri Vaishnava theologians as a classic example of granting refuge to the man who has sinned against Mother Sita. The other examples are of Vibhishana. The *Srimad Ramayana* has been acclaimed as the Saranagati Veda by these theologians and no wonder Sri Rama became the Ideal Purushottama for purposes of worship and surrender to the great musician saint. In fact, the whole sum of Songs could in a sense be arranged to represent the entire Ramayana-as Sangita Ramayana.

Bhakti Sutras

The Bhakti sutras lay down the worship of the Divine as comprising Kirtanam, praise, Sravanam (hearing of God), Padasevanam, Vandanam, Dasyam, Sakhyam, Amanivedanam, Kantam and Tanmayam⁷. Tyagaraja has expressly referred to these steps in the different songs. In his famous song on Narasimha he states that he has performed his Japa, his constant remembrance, and worship of his feet (*Ni Japamu, ni Smarana, ni Padapuja, nivarichelimi mosagi ravaga dayaseyu.....*). These are possible in fact when one takes up the Archa (image) for daily Ghrastha worship. One develops the peculiar realisation that the image is not just a stone or metallic image but a living presence with which one can talk and communicate and develop Sakhyabhava. The temple icons also did this in a larger scale for the entire community or area but the small home *Vigraha* has been no less important than the temple. Tyagaraja worshipped both and knew their oneness. In Advaita-the transcendent, the

creator, the Avatars, the Antaryamins and the Archas are indeed One appearing for the sake of the devotee in five-fold or in fact myriad ways. None of them could be deemed to be illusion, and indeed the entire sum of songs of Tyagaraja do not lend colour to the impression that he was placing any importance to Maya-as the philosophic differentia of Advaita. He mentions that the whole world may be considered to be Lila.

He mentions that those who cannot steady their minds have created the net of Maya and seek freedom from it (*Manasunilvani varu mayajalamu jesi mari muktigoranaune?*).

Mind is the Enemy of Freedom

"Manaveva manusanam karanam bandhamoksayoh" Mind verily is the cause of both bondage and freedom. When the mind is directed to the contemplation of the Divine and gets absorbed in the Divine and in turn is filled wholly by the Divine, then freedom results. To know who and what is Divine is the first step; this is knowledge, to meditate on the Divine as the sole object of one's mind is the second step; and this, in the opinion of the school of Narada, to which Tyagaraja belongs, is achieved through singing of the glory and life and perfections of the most puissant personality. God as Avatar in the personality of Sri Rama and Sri Krishna. Indeed Sri Krishna Himself had taught the path of song to attract the souls to Him, similarly the soul can attract God through song.

As Tyagaraja himself says that song whose object is absorption in God is divine as contrasted with songs devoted to praising or describing the human beings, even emperors. The human soul is like a calf to the Divine and as he remarked even like the cow going after calf, the Divine is going after the souls. However, one must seek the abode where there is neither birth nor death (*puttu cavu leni tavu teliyaka pogaderu*), but men sing naught of that abode but transient places-even in Svarga. Sri Rama is verily the form of Moksha (Moksarupam) for Tyagaraja. Without devotion song is meaningless, and purposeless, poetry itself becomes just weavings of poetic fancy - which in the language of Plato one must banish from every city-state. As he put it, his philosophy and technique of music is simply to attain the abode of Sri Rama knowing it to be his love-breath. Not the study of the Veda, not mendship or company of rulers, not the attainment of Siddhis to rule the world, nor yet the getting of enjoyment. "None of these are attainments of abode-only Sri Ramuni taitvam."

teliyani dokapadava? (It is an attainment or abode which knows not the supreme meaning of Sri Rama). As Sri Krishna in the *Gita* has stated : (XV.16)

Yo mamevam asammudho janati purushottamam
sa sarvid bhajati mam sarbhavena bhārata

(The who is deluded by the material world, the
supreme Purusha, he all-knowing worships me with
his whole being, O Bharata.) (Sivananda's
translation)

Narada Sampradayam

It is clear that Tyagaraja has followed strictly the Vedic concept of the One Supreme as Brahman who has indeed become incarnate as the Supreme lovable, adorable Being Sri Rama (and other Avatars, and powers or godheads also). He has followed the Bhakti as propounded by Narada Mahanshi, and his school or Sampradaya of song to emphasise the sweetness of the Object of adoration in every sense, as it grants ultimate beatitude. His acquaintance with similar Narada Sampradaya schools of Bhakti reveals the strict Bhagavata tradition in respect of the mode of life to be lived by a Bhakta, the Aradhana and the Bhajana in Sat-sanghas of worshippers. He indeed was liberal minded and appreciated the songs of other great songsters as in his masterly song *Endaro mahanubhavulu....*. Many indeed are the great souled ones or those who have mahabhava or extreme love of God. To all he offers his salutations

Though the Saint had seen persons entering into strange or odd systems and becoming dissatisfied with them moving from one to the other, he had become convinced of the Bhakti as practised by the members of the Sri -natha-kula not for the sake of filling his belly, but as a direct means to self-realisation or the realisation of the Divine Godhead who can grant him freedom from all bondages, or the recurring cycle of birth and death

The Bhakti realisation through continuous divine song was the experience of the miraculous presence of God, his ready nearness at all times, the conversational terms with which the Divine, the Infinite, the Transcendent could bend towards the finite and the immanent. The supreme felicity of Tanmayatva (that filledness with meaning to the phrase-bhedarahita-jnana) was the individual soul and the Universal Divine who is the all. This mystic phase of experience obviously is beyond the scope of expression though not beyond experience (Svanubhava)

Rescue of Music

Tyagaraja does not reveal in his works any awareness of the vast hymnal literature of the Alvars or the Tevaimars who also are said to have been singers of the temple, though he lived in the heart of Tamiṇad. This is curious but perhaps it can be explained by the fact that the sacred knowledge to the science of Music had not been lost, it was in disuse, and to the singing of music had been substituted as the means of self-realisation or liberation. Philosophy and discussion and singing of Slotras seem to have been cultivated instead, and singing was left to the common folk. But the common folk are by and large the real core of a culture and their training in the singing of the Rasa-stotra, the name and divine song was about the most important role that Tyagaraja played in changing the minds of men from jazz and other human music. 'Davi Sampatti' can only be forged by the hearing of the Divine music, even as the secular music is being currently encouraged for secular business. As Milton has said 'fallen on evil days and evil tongues' Music was rescued to its divine role by Saint Tyagaraja. But this direction is what one has to plead for again in this age when Kali is endeavouring to raise its fanged heads.

If the great Muse, Prometheus stole the fire or poetry or song from the gods so that man may enjoy the delights of divine music, it turned out to become humanised poetry where instinct stole the thunder of the divine intuition and turned poetry into social or natural medium or praise of the mere human and his relational being. Thus when divine music instead of being the linking up of the human heart with the Divine, a kind of sublime Yoga or sublimating Yoga, became the humanised expression of humanised anthropomorphic Rasa-alankaras, then it has stepped from the high function as Yoga down to just enjoyment (Anubhava). This is undoubtedly a degradation of the Rasa as Brahman to the level of Alankankarasas. This is perhaps pardonable insofar as the other of the relation is God. But when that other is also reduced to human proportions and dimensions, then Rasa develops Rasabhasa-failure of rasa.

Saint Tyagaraja in his Song-Yoga (Sangita-Yoga) has tried heroically to remind his audience that true song is that which is devoted to singing to God, conversing with God for the sake of union with Him. In this he was but carrying out the ancient tradition of the seers of song, and poetry not to sing of aught but God and God alone. Not only does it reveal his spiritual purpose and direction but also the austerity of his one-pointed devotion. All Ragas

lead to Him from him out of love they flow out to Him. As I said earlier, God taught man how to attract the souls in the personality of the holder of the flute, and Tyagaraja taught that song can also do well at the hands of saints of music or mystics of divine union the same function of bringing God towards man, the muse and the mystic.

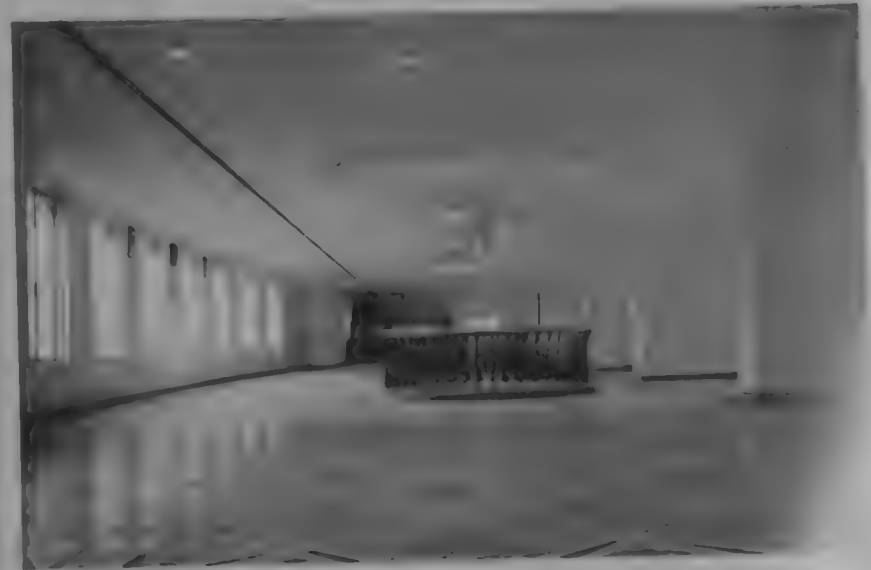
In a sense, since the words, muse, mystic and the almost misunderstood word mouse (Musika) which is the vehicle of the great God who was the writer for the foremost Kavi Vyasa, Ganapati, almost mean the same with different functions, we find that meditation, music, mystic aspiration, the secretive obscure and yet profoundly helpful in cutting the knots of the net of Samsara (as in the famous episode in Mitralabha in Panchatantra) are necessary for the yoga of union with God through song, which is seeking the mystic union with the Divine whatever the pattern of that relations according to philosophical understanding. To attain God first is the first goal, after that one does not bother to ask what the relationship is between God and oneself, as that is a matter to be decided after Yoga. In this sense Tyagaraja is the most practical mystic of theism we have had and his enthusiasm poured out to the common folk by hosts of his Shishyas still continues to inspire men towards union with God through rapture of song.

Philosophy behind music

The philosophy behind music is essentially to give freedom (Mukti) to the individual's essential nature as spirit. Thus the creative function of the individual comes about when it devotes itself till the adoration and conversation with the Ultimate eternally Free-Godhead. The technique of music, the shapes and forms of its notes and melodies, the Chandas and other aspects are undoubtedly factors which the other contributors to the study of the great Saint would do justice.

One thing undoubtedly goes to the credit of Saint Tyagaraja that Music for him was the way to liberation (Mukti) both here and hereafter. It was not his purpose to permit its use to any other purpose. Indeed, he rescued music from both misuse and abuse and made it as sacred as the ritual sacred music which almost lost its melody and meaning to the ordinary man. Tyagaraja's music made a bridge between the sacred ritualistic chant and the secular music for enjoyment, and thus restored to the one the divine a subject for song, and to the other the melody that it had lost as it were.

Herein lies his supreme contribution : he brought to music that creative purpose which it had almost lost.



First Floor Foyer of the Hall

Concept of Sruti and Its Application in Ragas

By Dr. S. Bhagyalakshmi

("Twentytwo Srutis" - what a magnificent role these microtones play in the music of India, the melody-based Raga 'laurel'! The concept of sruti has been a subject of interest and discussion. Many a forum and Seminar has been held - varied interpretations have been made and many writers have written on the numbers etc., and books published - all in a highly technicalised language. A few musicologists have made efforts to reach it on practical basis. Yet a near acceptable formula is still elusive.

Here is an analysis of the concept in terms of Svaras figuring in Ragas more popular than rare, and that seems to make understanding of the concept, musicologically, much easier. However practical enunciation is altogether a different factor. Could Ragas be enunciated through 'measured' Swaras? Ed.

The World of Music is an ideal stream flowing universally without any barriers. This river of music during its course gave birth to two branches, namely, Western and Eastern systems of Music (Occidental and Oriental Music). Indian music is believed to be nearly 3000 years old. While Indian Music is purely melodic, and based on the principles of Sruti and Laya, Western music is harmonic and rhythmic. They are called melodic and harmonic music respectively.

Indian Music has Sruti, and Laya as its mother and father, "Sruthirmathah Layah pithah". It is impossible to think of our music without Sruti and Tala. Both are inevitable and indispensable to our system of music. Sruti is more important since it is considered to be the backbone of Indian Music. It occupies a prominent role in bringing out the characteristic features and individuality of Raga, compositions; and Sruti forms the basis for the Gamaka Prayogas and Svara Sancharas.

What are the Srutis? The minutest pitch that is audible and pleasing to hear to the human ear is termed as Sruti. It is the fraction of a semitone and is also the smallest audible difference of pitch. The term Sruti means the pitch that is pleasing to hear "Srutyante ithi sruthayah".

Sruti forms the foundation and basis of everything in our system of music. Many number of Srutis give rise to Svaras which in turn led to the emergence of Svara patterns, phrases in Ragas and compositions.

Pitch and Microtone

The moment we speak of Sruti, we get the concept of Sruti as singing in unison with Sruti accompaniment. It is highly essential that in Indian music we must adhere to

a single Sruti throughout the concert. There are specific musical instruments designed mainly for Sruti accompaniment, such as Tambura, Sruti box etc. The tuning system in Tambura will be p s s in Madhya Srinayi. The pitch will be decided by the musician or the performer. There are some other instruments wherein the sruti device is built in the instrument itself as in Gottuvadyam, Sitar, Veena etc. The singer should adhere to a pitch in which he will be free to perform easily in a range of two octaves, i.e., from Mandra Panchama to Tara Panchama. Male voice will be having a pitch range from 1/4 to 2 and female voice from 4 to 5 1/2 or even to 6. For singing light music or film music the pitch for both will be the same. Female voice will have to adjust to the pitch of male voice for this purpose they use false voice. Musicians generally use a pitch pipe-a handy device to fixing their pitch.

Theoretically, in our music, the Srutis mean the microtones, which give rise to Svaras. There is a universally accepted statement that Svaras are seven. Svarasithanas twelve and Srutis 22. Indian music has accepted 22 Srutis and called them as Dvavimsathi Srutis. Even though there exists difference of opinion regarding the number of Srutis as 22, 24, 32, 48, 53, 66, 96 etc. The number 22 has been invented and proved scientifically by experiments.

It was sage Bharatha, author of *Natyasastra* who devised the theory that there can be only 22 Srutis in a octave. He lived during 3rd Century B.C. and 2nd Century A.D. His authoritative work *Natyasastra* dealing with music, dance and drama, devoted special chapters for the description of 22 Srutis. He invented the Dvavimsathi Srutis by scientific experiments. Bharata devised the 22 Srutis with the help of the Dhruba and Chitra Vinas. The strings of the Dhruba Vina were kept constant for Sruti verification.

... was made in the Chala Vina by ... By means of this experiment stage ... many theoretical facts.

Source of Musical Sound

... was highly systematic and simple ... the seven strings of the Vina ... the Gandhara and Nishada of Chala Vina coincided with Rishabha and Dhaivata of Dhruva Vina. With this he proved that there existed a Purna Sruti Ri-Ga and Dha-Ni. After the 3rd stage of Sruti reduction by a Nyuna Sruti he found that there existed three Sruti interval between Dha-Ni and Ri-Sa. In the 4th stage when compared, he found that Dhaivata and Rishabha of Chala Vina coincided with Nishada and Shadja of Dhruva Vina. He continued the experiment till 6th stage. After the completion of the experiment he proved many facts:

The relation between Svara and Sruti is the same as that of 22/7. An octave consists of 22 Srutis only and they are distributed among the Svaras in the proportion 4 3 2 4 4 3 2. There are four Sruti intervals such as Eka Sruti, Dvysruti, Trisruti, and Chatusruti. Eka Sruti is an interval of three intervals, such as ... and ... give rise to Svaras, which in turn led to the emergence of ... Each Sruti is represented by ...

The evolution of Svara Saptaka can be traced back to the Vedic period. In the beginning Vedic hymns were chanted to a single note and the style of rendering was known as Archika. The monotony of singing hymns to a single note was overcome by singing hymns with slightly raising and lowering the notes. The three notes were named as Anudatta, Svanata, and Udatta, which later on became Nishada, Shadja and Rishabha. The concept of Sama Saptaka, i.e., a scale having seven notes emerged during the Sama Vedic period. The Sapt Svara scale was evolved by the downward scale m g r n d p le

adding two notes above and below the three notes s r n. The scale m g r s n d p was in Avarohana Krama. When p d n was added above 'm' the Archana scale was obtained, thus leading to the emergence of a scale of Sapta Svara in the ascending order s r g m p d n. The notes of Sama Saptaka was named Prathama, Dvitiya, Tiritiya, Chaturtha, Panchama, Shashta and Sapthama. Later on these were called respectively as Shadja, Rishabha, Gandhara, Madhyama, Panchama, Dhaivata, and Nishada.

In Hindustani music they are termed as Shadj, Rishabh, Gandhar, Madhyam, Pancham, Dhaivat and Nishad. These notes have equivalents in Western music such as Doh (C), Re (D), Mi (E), FO (F) Soh (G), La (A), Se (B). In Tamil music these notes were respectively known as Kural, Thutham, Kaikilai, lzhai, Uli, Villari, and Tiram. The varieties of Svaras were obtained by adding the prefix and also by raising and lowering each note by one or two Srutis. The 12 Svarasthanas were obtained by the mixing up of one or two Srutis to each note. The seven svaras were given the 22 Srutis in this way: Sa and Pa being constant and Achala Svaras admitted of one Sruti each and the rest r g m d n gave rise to four Srutis each (1+1+(5 x4) =22. In Hindustani music Sruti variation of notes are indicated by adding Komal or Tivra, while in the West they are indicated by #) the sharp and flat ('b')

On an analysis we find that in both Hindustani and Western systems of music, Sankarabharanam known as Bilawal Thaati in Hindustani and Major scale in Western music is taken as the fundamental scale respectively. The Svara varieties were given the independent names. In addition to the 12 Svarasthanas 4 more names are added to the Ri, Ga, Dha and Ni. The Shatsruti Rishabha is the same as Sadharana Gandhara and Suddha Ga-same as Chatusruti Rishabha, Shatsruti Dha is the same as Kaishika Nishada, and Suddha Ni is the same as Chatusruti Dhaivata. These four Svaras are considered as Vivadi Svaras. The Ragas wherein Vivadi Svaras figure in are called Vivadi Ragas. In these Ragas, the interval difference between the Vivadi Svaras will be only one Sruti. When we analyse the Svaras figuring in Ragas, we find that these 22 Srutis come in one or other form in many of these Ragas. In all Ragas Srutis are given the status of Svaras and in some the Svara itself is given the Raga name. The fundamental Raga of Karnatic music is Mayamalavagaula and its Svaras are Shadja (1), Suddha Ri (15/8) Antara Ga (5/4), Suddha Ma (4/3) Panchama (3/2) Suddha Dha (8/5), and Kakali

Ni (15/8). The fundamental lessons of Karnatic Music like Sarali Varisa, Janta Vansa, Alankara, Dattu Vansa etc. are taught in this Raga only. This system of teaching was introduced by the Karnatak Sangita Pitamaha Purandaradasa.

The Miracle of Microtones

The first Sruti among the Dvavimsati Sruti is Shadja having the value as 1.0 and 240 vb/sec. This note is present in all the Ragas. The basic Sruti note for singing is also fixed as Shadja in which all instruments are tuned. This forms the basis for our system of music. The next four Srutis are the varieties of Rishabha Eka Sruti Ri having the value 256/243, 252,80, 90 can be found in Ragas like Gaula, Ahini, Saurashtra etc. This is also known as Gaula Ri. In the phrases rgmR, pmgrgmR, mpnsR in Gaula, pdNsnsr R, gMgR, nsrsnsr, rs, ndnDp, in Ahini, the Deerga Ri coming is Eka Sruti Ri. Dvysruti Ri is known as Suddha Ri and has the value 16/15, 256, 112. This comes in Mayamalavagaula, Saveri, Bhupala Kamavardhini, etc. mpdM, gR, ddpM.gR in Saveri dpgddppgR, dsR, srs etc, Bhupala are Suddha Rishabha. This is equivalent to Komal Rishabha of Hindustani Music and D flat of Western Music. Next Sruti, Trisruti Ri, figures in Ragas like Bhairavi, Kharaharapriya, Sriraga, Manirangu etc. However the way of singing Ri will be different in these Ragas. It has the value as 10/9, 266,6, 182. In Sriraga this can be seen in the phrase pnsRgrs mpmsrgs and in Bhairavi dnsr, grs, dpgR, grs etc. Chatusruti Ri having the value as 9/8, 270,204 can be heard in major Ragas, Sankarabharanam, Kalyani, Kambhoji, Hanikambhoji, Vachaspathi etc. This Sruti is also known as Suddha Gandhara. The next variety of Sruti is the first variety of Gandhara. This is also known as Suddha Gandhara and has the value 32/27, 284,4, 294. This Sruti is given the name Komal Sadharana Gandhara and can be seen in certain Ragas like Bhairavi, Todi, Subhapanthavarali, etc. In all these Ragas the rendering of Gandhara is different. In Todi Ga is the Jiva Svara and is sung with Gamaka, whereas in Subhapanthavarali it is sung without Gamaka-srG-pmGr srsrgM-pdnrGr etc., and in Todi ddpMGr, SrG-mp, mGr and so on.

The next Sruti is the third variety of Gandhara and is known as Sadharana Gandhara. It has the value as 6/5, 288, 316. This figures in Ragas like Simhendramadhyamam, Dharmavathi, Hemavathi, Keeravani etc. In Simhendramadhyamam Ga is prominent in the phrases like pm gr, srgmrg, pdnsrgs etc., and dn,

dpmgr, rGm, gr, srG etc. The next Sruti known by the Svara name Antara Ga is important in Ragas like ... 386 and figures in many important Ragas such as Sankarabharanam, Kalyani, Hamsadhvani, Mohana Lalangi, Charukesi etc. In Charukesi pdpm G, p dn dpM g, Gandhara is important. The ninth sruti is known as Chyutamadhyama Gandhara or Pythagorean Major 3rd having the value as 81/64, 303, 75, 408. This is the Jeeva Svara in Devagandhan and Saurashtra-pdnD mpdpM Gr srm gr in Devagandhan reveals the importance of Ga

The next sruti which is the Svara Suddha Ma is the same as 'F' of Western music. It has the value as 4/3, 320, 498. This is a very important Svara in many Ragas like Saven, Mayamalavagaula Keeravani Sankarabharanam Todi Kathanakuthalam etc. In these Ragas Ma is rendered in different ways i.e., with full Gamaka in Sankarabharana and Saveri with little Gamaka in Mayamalavagaula and Todi and without Gamaka in Kathanakuthalam and Kuntalavarali etc.

The next Sruti is Tivra Suddha Madhyama having the value as 27/20, 324, 520. This Sruti as Svara figures in Ragas like Begada and Gaulipantu. This Sruti is also given the name as Begada Ma since it is the life-giver note in Begada. The opening phrase in Begada Raga goes like this dpMgs, sgrgM, grgM, Mgs etc. Ma is rendered as Deerga Madhyama.

The next Sruti is the same as Prathi Madhyama having the value as 45/32, 337,5, 578. This Sruti comes in Jeeva Svara in many Prathi Madhyama Ragas such as Kalyani, Pantuvarali, Hamsanandi, Purvikalyani, Subhapanthavarali etc. In Kalyani Ma is rendered with Gamaka as in the phrases pm, grs, gm, pdn etc. But in Hamsanandi it is sung with little Gamaka. This is the same as Tivra Madhyama of Hindustani music and 'F' sharp of Western music.

The next Chyuta Panchama Madhyama is also known as Varali Ma since it is the Jeeva Svara of ... Raga. It has the value as 799/512 or 65/45, 341,7 or 341, and 610. The opening phrase of the Varali raga has Madhyama in it M grsn, srgM etc. Panchama is the 13th Sruti and has the value as 3/2, 360, and 702. This is the Svara which starts the ... and has high concordance when sounded along with Shadja. This Sruti is present in all the Ragas except Panchama Vansa Ragas. It is equivalent to G flat in Western music. It is taken as the basis of 5 Kattai Sruti.

The next Svara is **Dhaivata** is prominent in all Ragas except seven Dhanyasi etc. It has the value as 128/31, 409 and 142 in Seven. **Dha** comes as the **Jeeva Svara** as in phrases like **mpdpD, pD, rsnpD, dnDs**. **Dhaivathi** is also known as **Suddha dha** and has the value as 128/31, 409 and 142. **Suddha Dha** comes as **Jeeva Svara** in Ragas like **Mayamalavagaula, Kamavardhini, Sankarabharanam**. **Dhaivata** is also known as **Kambhoji** in phrases like **mpdpD, pD, rsnpD, dnDs**. It has the value as 128/31, 409 and 142. **Dhaivata** should be sung with **Harsha** in Ragas like **Mayamalavagaula, Kamavardhini, Sankarabharanam**. **Dha** is not stressed and is sung as **Harsha Svara**, stress is on **Harsha**.

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Nishada Svara also has got four varieties of **Srutis**. The first one is **Komal Kaisika Nishada**. Also known as **Suddha Nishada**. It has the value as 16/9, 426/6, 996. This **Sruti** figures in Ragas like **Bhairavi, Todi** etc. In **Bhairavi** **Swarajathi 'Kamakshi'** (Misra Chapu) of **Syama Sastri** the opening phrase itself begins with **Nishada**.

|| N ... n p d ... p || ka ... ma ... kshi

In the seventh Charana Svara the starting Svara is **Nishada**.

n ... r, s, r, n, j, n ... d, p, d, m, p, g ... r, s, r, n, s, ||

Nee pa vana nila ya su rasa muda ya ka ravidrita

The next **Sruti** is **Kaisika Nishada** having the values as 9/8, 432 and 1018. The **Sruti** figures in Ragas like **Kharaharapriya, Shanmukhapriya, Vachaspathi,**

Hemavathi, Suddha Saveri, Madhyamavathi, Chakravakam, Hanakambhoji etc. In **Harikambhoji 'Ni'** is the **Jeeva Svara** especially in phrases like **dn, dpm, n, d pmg n, dns** etc.

Kakali Nishada the next **Svara** and the 21st **Sruti** figures as **Jeeva Svara** in many Ragas like **Latangi, Kalyani, Sankarabharanam, Simhendramadhyamam** etc. This is the same as **'B'** of Western music and **Tivra Ni** of Hindustani music.

The 22nd **Sruti Chyuta Shadja Nishada** has the value as 243/128, 455/6, 1110 and figures as **Jeeva Svara** in **Devagandhari, Kurunji, Saurashtra, Neelambari** etc. The way of rendering is however different.

The last in this octave is **Tara Shadja** which is the **Adhara Shadja** or basic note for the next octave. This has the value as 2,480 and 1200 and figures in all Ragas except **Nishadantya, Dhaivatantya** and **Panchamantya** Ragas.

Thus we can see that the maximum number of **Srutis** practically possible in one octave is twenty two. Perhaps these twentytwo **Srutis** formed the basis for compositions **Raga Alapana** and **Svaraprastara**. It is the concept of 22 **srutis** which has earned a supreme rank and distinguishes **Karnatic Music** from other musical systems. **Sruti Suddha** or **Sruti Jnana** is an indispensable feature of our music. Musicians should take utmost care to sing in full accordance with **Sruti**. As a famous musician noted **Sruti** in its full form is followed in **Hindustani music**, but unfortunately this aspect is practically neglected in **Karnatic music**. It is an important aspect to be noted that in Indian concerts, musicians adhere to a single pitch throughout the concert. Each singer has a basic or fixed pitch for singing. But, in the West, the basic key is changed often. This system of singing is based on keys. Harmony is the basis of Western music in which harmonic effect is created by chords and choir singing. Care should be taken to maintain consonance and melody. Thus basically all the systems of music are based on certain fundamental principles. Difference is mainly in the names and mode of **Prayoga** or way of singing. Music is universal and one

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'Mother! Arise! Awake!! Act!!!'

Mothers do wake up children and fathers too are used to wake up children. Sage Viswamitra took to a musical praise to arouse the two Princes of Ayodhya and it was fair and real. They were quite young and should have been tired trekking distances with the war-morn-tired-saint

But is it normal or fair for children to wake up mothers and fathers? Of course, it is but fair when children are hungry-be it physical or jnana. Thus in *Tiruppalli Ezhuchchi* exactly it happens. The Lord is in slumber and would not rise up. Children of God (as humans are described) or *Nayikas* (if God is taken as *Nayaka* as has been portrayed in many songs by eminent composers) sing His praises praying for Him to rise up to bless them. Well, it could be glossed over as poetical fancy or poet's fundamental privilege to present his lyric in whatever manner or structure he likes. It could not be objected to as the inlaid love and passion for God is the essence or soul of the song. It is left to the poet to praise Him in whatever manner he chooses to

Well. When the endearing mother, the holy mother the mother who kept awake for millennia, sleeps soundly and would not wake up even when the house is on fire and being looted, it is a different matter altogether. It was what happened to Mother India, the Bharatmata, hailed with respect by Bankim Chandra, Rabindranath Tagore, Namakkal Kavignar, Subramania Bharati and a host of other poets and millions of Bharatias. Bharat had become the hunting ground for marauders, pillagers and conquerors but the mother was sleeping still! Was she not in coma for well over a millennia-'*Orayram andu mandu kidandal*' Well at least then she could have woken up and faced the realities of the situation and charted out a plan of action with her children. No. She failed and continued to be in slumber! A noble, cultured mother, hailed as a paragon of virtues, a good lady worshipped by sages and seers and yet she was in slumber and would not wake up! What a tragedy had it been!

A child was born on December 11, 1882 at Ettayapuram in the far south, a place chosen by Muthuswami Dikshitar of the Kamatic Classical Trinitiy to cast aside and confine his mortal frame to flames and depart for his *advaitic* home in 1835 and which proudly presented the first-ever thesaurus on Kamatic music

in 1904. He was a vibrant patriot, poet and reformer and too brilliant and multi-faceted to live long. And he died on September 12, 1921. Within that short span of his life he was deeply upset and felt outraged and felt that his mother (country) had no business to sleep on. He was too fond a son to throw water on her face or shout at her. He knew that his mother would respond instantaneously if woken up with a kind word, song or signal. A music soul himself and having drunk the loving captivating *Tiruppavai* songs of Sn Andal to wake up her girl friends early in the morn and the alluring *Tirupalli Ezhuchchi* (Musical Rousing of God) of apostles of Siva and Vishnu, he chose that mode with faith and confidence and he was successful! The mother woke to his song and got her freedom at long last! The song is *Pozhodu Pulamdadu yam seida tavattai* (Bouli). A summary of the song is given below.

Golden rays of the Sun of Wisdom illumine all
Gathered around thee are volunteers in thousands
To sing Thy praise and salute thee
Should thee be strangely in slumber still?

Thou art slumbering even after thy children rouse thee up!
Can there be a mother who heeds not the prattle of her

Mighty Queen of the children of Bharat!
We sing thy praises in eighteen languages
as per thy wish
Mother hasten rise up and bless thy children quickly!

The patriot-poet sought to rouse up the slumbering masses who toiled hard, forgot their proud lineage and rest content forgetting their self-respect as sons of Bharat. He composed and sang songs in diverse structures, tunes, modes and emotions in a bid to get at the last man in the corners of Tamil Nadu. He is hailed as a national poet and Maha Kavi. He lived a life of an absolute patriot in thought, speech and action and sacrificed everything. He deserves more. Rajkumar Bharati is his great grandson who has opted for the life of a musician though and chosen to set aside his job and his leg who have one leg in a cushioned job and another leg occasionally in music.

- Gariand N. Rajagopalan

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Kumbakonam Rajamanickam Pillai

By K. S. Mahadevan



Kumbakonam Rajamanickam Pillai

"As none but the highest mountains of a country are visible at a great distance, so none but the most towering and exalted characters of a remote age are prominent in posterity". -Charles Burney in "General History of Music".

This is the centenary year of a stalwart of the previous generation viz., Sangitha Kalanidhi Kumbakonam Rajamanickam Pillai. As the veteran violinist passed away in 1970, none but the old Rasikas will remember his ability as an accompanist. Irrefutable proof of it was that his accompaniment was at one time actually sought by a string of super-star vocalists of yester-years like Anyakudi Ramanuja Iyengar, G.N. Balasubramaniam, Madurai Mani Iyer, Maharajapuram Viswanatha Iyer, Semmangudi and lesser lights. This fact has to be set against the pejorative impressions that today's young rasikas sometimes have when hearing old tapes or radio recordings of his. More of this anon. To quote Burney again

"So various are musical styles that it requires not only extensive knowledge and skill, but experience, but a liberal, enlarged and candid mind to discriminate and draw conclusions".

Rajamanickam Pillai was born on 5th August 1889 at Alangudy near Nidamangalam. His mother was

interested in developing his musical talent and his formal education in Town School, Kumbakonam was stopped in the III Class. He was initially put under the tutelage of Nagawaram Vidwan Kandaswami Pillai at the age of 9 for vocal music, then was switched on to comprehensive training under Thiruvisanallur Paliyali Narayanaswami Iyer and Pandanallur Chinnaswami Pillai from whom he learnt a lot. Thirukkodikaval Ramaswami Iyer then took him under his care to teach him violin playing.

There is an unconfirmed report that, although Rajamanickam Pillai possessed a good voice and was indeed progressing very well in vocal music, he was dissuaded from taking vocal music up as a profession and instead chose violin playing as his metier. (In later years, this writer had occasions to experience Sri Pillai's proficiency in vocal music, making one wonder why he was turned off!) Having opted for the violin profession, young Rajamanickam never looked back.

To enhance his store of knowledge, he was sensible enough to approach stalwarts like Umayalpuram Swaminatha Iyer of the Tyagaraja Sishya Parampara, the veteran Namakkal Narasimha Iyengar (who later settled in Srirangam) and flute Vidwan Nagaraja Rao. He learnt from them a large number of Kritis - precious Patantara, spread over 10 years which was to prove a great asset to this young violinist as in later years he could play his role of accompanist to the great vocal maestros with subtle touches and optimum assistance on several occasions.

Today when the once small stream of Rasikas of decades ago has grown into a flood, when organisers are keeping an Argus eye on using talent and Sabhas are unafraid to stage concerts by what seem like child prodigies, the rise of a talented young musician is nothing to be wondered at. Back in the first two or even three decades of this century, even a very talented youth had to be smiled upon by Dame Luck, to get a chance to show off his or her merits. More often than not, the chance that came along was fortuitous. It was so with Kumbakonam Somaswami when in his 18th year. He was called upon by the Kumbakonam Nageswaraswami temple, as a substitute for someone who had not turned up.

In 1916, young Rajamanickam was called upon to

...manuv... the violin Alangudi Natesa... in the temple...
 ...And... Zamundar. The young violinist proved his
 credentials to the satisfaction of pandits and 'pamara'. He
 had passed a severe test. No less a judge and musician
 than Hankeesanallur Muthiah Bhagavathar of illustrious
 ...presented Rajamanickam with gifts and warmly

Thereafter, it was a straight career for him, as a
 reliable violin accompanist. This writer as a Secretary of
 the Sri Shanmukhananda Fine Arts & Sangeetha Sabha
 ...years had the experience that senior
 vidwans like GNB, Semmangudi, Madurai Mani, Alathur
 Brothers used to suggest Pillai's name as violin
 accompaniment for their concerts along with virtuosos like
 Palghat Mani Iyer and Palani Subramanya Pillai. Even
 when I suggested the name of the fast rising violinists,
 they stuck to their preferences. Once I had occasion to
 ask for the reasons for their choice which GNB once spelt
 out as follows:

...experience of
 accompanying. This was seen in his adjustment to
 varied styles such as those of Maharajapuram,
 Ariyakudi, Semmangudi, GNB etc. In raga
 shippas, he would follow the singer like a shadow
 and when his turn came, he would never resort to
 ...

2. His Patanara was vast and hence, when
 rendering kritis, he would follow like a shadow,
 faithfully and carefully. His Nravals were short
 snappy bits. These endeared him to vocalists.
 He had full sympathy for vocalists, especially
 when negotiating Tara Sthayi phrases. Once,
 Madurai Mani Iyer, blaring Kanada Raga,
 ...Tara Sthayi for an appreciable interval
 evidently to encompass the phrase ri pa ma. Mani
 was evidently anxious that the jump from Ri to
 Pa must be right on target (as he was always).
 Rajamanickam, sensing the situation, touched Pa
 in Tara Sthayi accurately but with the least bow
 pressure. Mani understood, smiled and roared
 the phrase Ri Pa Ma with hundred percent
 accuracy. The audience, clapping enthusiastically.
 Such gestures greatly endeared Rajamanickam
 to vocalists.

3. With roots hailing from the Vemala sect, and being
 close to Nagaswara vidwans, never was he
 known to adopt the Nagaswara pantha in Raga
 sketches. Not for him the long winded and often
 repetitive methods of Nagaswarakaras. He would

strictly stick to the vocal style even in Ragas like
 Sankarabharanam, Todi, Kambhodi, Bhairavi etc.
 On such occasions, his Raga phrases would
 recall to the Rasika passages from the classic
 Kritis of the Trinity and especially those of Sri
 Tyagaraja. They were compact, lucid and
 adequate. His sketches of Saranga, Dhanyasi,
 Mukhari, Useni would be beautiful cameos. He
 employed these and similar Ragas in his solo
 violin recitals as well.

4. He was a diplomat *par excellence* in the field.
 His smooth temper was often in evidence in
 different situations. Once, when Chowdiah was
 late for a concert, Rajamanickam was
 approached to substitute for him and he readily
 agreed. But when Chowdiah did turn up, he
 yielded with grace, although he would have been
 fully justified in continuing playing.

He was a standing example of the truism that "Talent
 is respectable; but Tact is respected". The following
 incident illustrates:

The scene was Tiruvaiyar, during the
 Aradhana celebrations. There was a meeting
 organised at Kalyan Mahal in the evening to
 felicitate Maharajapuram Viswanatha Iyer and
 Rajamanickam Pillai on their contribution to
 Karnatic music. Speakers like Semmangudi and
 others were naturally profuse in their praises of
 the two.

Maharajapuram, for all his wit and flash in
 conversation, was not a good public speaker.
 When his turn came to thank the organiser, he
 mumbled a few prosaic phrases by way of thanks.
 It took about five minutes. Rajamanickam Pillai
 was a fluent and polished speaker always. When
 his turn to render thanks came, what he said was
 this:

"For many, many years, I had the good fortune
 to accompany Sri Viswanatha Iyer on the violin. I
 followed the cardinal rule of conduct that when he
 sang a Raga for, say, twenty minutes, I would
 restrict my raga playing to ten minutes. Today, he
 has spoken for just five minutes. I have already
 taken two minutes and as per my principle, I close
 my thanks giving right now"

The huge audience applauded his shrewdness and
 tact.

He trained a few disciples, of whom Mayavaram
 Govindaraja Pillai, Sambandam Pillai, Kandadevi
 Alagiriwami and Sikkil Bhaskaran are notable examples

In fact, in his solo violin concerts on the radio, he would
 invariably have one of them to assist. In such solos, he
 would play short sketches of Ragas like Pantuvarali, Varali,
 Saveri, Saranga, Dhanyasi, Bilahari etc., followed by
 appropriate Kritis. Nothing was overdone. In his days, short
 bowing was used for sketching a few pregnant Raga
 phrases, to convey a clear yet poignant picture of the
 Raga- unlike Dwaram Venkataswami Naidu who, with his
 knowledge of Western music, knew how to add tonal
 colour to his playing and enrich his output

He lived to be 72 years. Honours from the Courts of
 Travancore, Mysore, Cochin, Ramnad, Ettayapuram etc.
 reflected his extensive popularity. He received the
 Sangitha Natak Academy Award in 1959, 'Isai Perangnar'

from the Tamil Isai Sangam and Sangitha Kalanidhi Award
 in 1948 from the Music Academy

On his death in 1970, the best epitaph came from
 ...

"Padubavar Manodharmaththai Rajamanickam
 Pillai Avargal keduththade kidaiyadu". "Sn Pillai's playing
 was such as not to mar the principal singer's imagination"

Can there be a greater tribute to an accompanist than

Courtesy : "Narada Gana Sabha Trust's
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"The Glorious Accompanist"

SHANMUKHA had advanced by five years its 'Centenary' tribute to the 'glorious accompanist' Rajamanickam
 Pillai. Picturing this mighty master as a taskmaster, it had observed

"He spared no rod in disciplining his students and their Sadhaka. He let them find their own moonings in
 musical nuances, and finer aesthetics whether in vocal or violin"

To cite an example extracted and translated from Tamil article in the same issue

"Neduntheru R. Sadagopachanan, an exponent of Hankatha, was one of the Sishyas who learnt at the feet
 of this great Vocalist - Violinist. Once when the Guru taught the Sishya the Sankarabharana Adi Tala Varnam,
 the first Ettugada Swara (Charana Swara) did not register well with the student. Any number of repetition
 would not help him get a grip over the Akshara Kalas. Annoyed, the Guru hit him forcefully on the thigh and
 chided, "Iyengare, you can eat Puliyaadarai and not sing this Swara?"

Wounded, the disciple vowed not to return to the class the next day unless he got the Swara correctly and
 also give up music should he fail to succeed

Overnight arduous Sadhaka bore fruits. As the Sishya was leaving for his Guru's house next morning
 what did he see at his house front? The Guru himself, in his car, all the way from Kumbakonam to Neduntheru

"What Iyengare! you threatened to give up music! I have come to fetch you"

Overwhelmed the Sishya begged pardon for his rash behaviour and said that he would
 there the Guru listened to him render it. And with a Sabhash, took him in his car to Kumbakonam for continuing
 the 'grrnd'

Such was the magnanimity of Rajamanickam Pillai. Need he said that Sishyas, past and present,
 and affection rose to eminence in their own right? M. M. Dandapani Desikar, Neduntheru Sadagopachanan,
 Kumbakonam Mythili, V. P. Rajeswar, Pappaswami among vocalists and Mayavaram Govindaraja Pillai,
 Kuzhikkarai Pichiappa Pillai (Nagaswaram), Ramamurthy Iyer and Sikkil Bhaskaran among the Violinists -
 some names to reckon with

Source : "SHANMUKHA" - January 1994

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The Concert Tradition

By Aranyakudi T. Ramanuja Iyengar

Aranyakudi T. Ramanuja Iyengar, at the time of the 1961 Symposium, was a well-known musicologist. Margadarshi himself speaks of his "Margam" at a Symposium and published by the "Illustrated Weekly of India" November 5, 1961. The substance is relevant even today that SHANMUKHA reproduces what it had published in 1992 -Editor)

It gives me immense pleasure to contribute to this Symposium an article on some aspects of Karnatak music. For, though I can claim a successful and unbroken career extending over fifty-two years, I have had no opportunity till now to assemble and present my views on *Kacheri Paddhati* (concert Sampradaya or tradition).

Here, I propose to deal with *Kacheri Paddhati* as I have learnt and practised it on the platform all these years in the light of its historic background after a rigorous period of gurukulavasa, first under Pudukkottai Malayappa Iyer and Namakkal Narasimha Iyengar, and later, for over eleven years, under Poochi Srinivasa Iyengar of Ramnad. More than this, I have had the good fortune to listen to and learn from the expositions of such great masters as Tirukkodikaval Krishna Iyer, Tiruchi Govindasami Pillai, Saraba Sastri, Saktharam Rao, Vinai Dhanammal and a host of others.

In vocal concerts today, certain changes are perceptible which, if allowed to grow unchecked, may spell ruin for our great tradition of Karnatak music, and eventually result in the total disappearance of Sampradaya. This is all the more regrettable when our music is claiming hundreds of adherents in the West.

Unbroken History

It is the peculiar feature of Karnatak music that it has survived the invasions of kings and chieftains, and feudal wars, in South India to build up a great tradition - a tradition that dates back to Vedic times. The Tamil classics speak of seven Palais, later developing into sixteen Melas leading to a further emergence of one hundred and three Panns. Those versed in them were the Panars, such as Timpuranga Swami, who were not only invited to the courts, but also sung in the temples. Next, we are deeply indebted to Ratnakara, in which he describes and interprets the Lakshanas of Karnatak music.

Karnatak music took its final shape and form from the time of Purandaradasa, who systematised the laws of teaching music and wrote of innumerable Padas and Prabandhas, besides composing Svaravalis, Gitas, Suladis, Tayam and Alankaras in the Sapta Talas as preliminary exercises and early lessons which must necessarily be learnt. Subsequently Ramamathya, in his work *Svaramelakatanidhi*, condensed the *Sangita Ratnakara* and explained the nature of nineteen Melas and their one hundred and sixty-six Janya Ragas. But it was Venkatamakhhi who formulated the scheme of seventy-two Melas in his *Chaturdandi Prakasika*. It is however not known if he assigned names to the several Ragas. Later

number of Ragas and determined their lakshanas. The authoritative and later contribution containing Lakshana gitas for 366 Ragas (including the 72 Melas) and this

guru Poochi Srinivasa Iyengar

"Kacheri"

While the great stream of Karnatak music has been enriched by Vaggeyakaras who have preserved the Svarajalis, the torch-bearers of South India's musical

phases was confined to a recital before a select gathering

occasion. The court of Sarabhoji of Tanjore seems to have

certain specific branches of vocal or instrumental music

and each waiting for a day in the year to exhibit

the Lakshanas of Karnatak music.

SR

SANGEETHA BHISHMA PITHA SEMMANGUDI

Sangeetha Bhishma Pitha Semmangudi Srinivasier was the Chief Guest of the Decennial celebrations of SHANMUKHA, the prestigious Quarterly of Sri Shanmukhananda Fine Arts & Sangeetha Sabha held in April 1985. Today the Quarterly has crossed the Quarter-century mark and is celebrating its Silver Jubilee. The Bhishma Pitha, the living legend, is very much with us, as agile as ever. While praying to Almighty for more of his service to music, SHANMUKHA takes pleasure in publishing a short profile of the great



Sangeetha Bhishma Pitha Semmangudi Srinivasier, accompanied by Lakshmi, performing at the Sabha.

Sangeetha Bhishma Pitha Semmangudi Srinivasier, who has made and stage the nonegenarian musician, a punch and hold captive vast audience, is a writer two decades ago in an informal style, is a deep-rooted belief in our past traditions.

The great Bhavayami Raghuramam of Madurai, a Tamil which he chiselled into a masterpiece, is a masterpiece of structural splendour, and is a masterpiece of his rendition of that masterpiece. The great Bhavayami Raghuramam of Madurai, a Tamil which he chiselled into a masterpiece, is a masterpiece of structural splendour, and is a masterpiece of his rendition of that masterpiece. The great Bhavayami Raghuramam of Madurai, a Tamil which he chiselled into a masterpiece, is a masterpiece of structural splendour, and is a masterpiece of his rendition of that masterpiece.

The abundant grace of his music is the outward expression of an inner harmony achieved through Sadhana of a rare kind. Talent for improvisation, devotion, creativity of a dispassionate, detached, serene and serene are the high port of his command. It is also true that no musician has worked harder or more steadily in pursuit of his art, as well as the higher ideals of his spirit and guide any human musician. At a young age, he has been a student of the great

As Semmangudi himself recalled about the start of his career, the Arangeram at the precincts of the temple of Lord Nageswara at Kumbakonam with mute sculptures as audience and to the accompaniment of not only Violin and Mridangam but also torrential rains, and the success story thereafter, it was his approach to 'Sangeetham' as 'Ishwararpanam' with religious devotion that took him this far. The 'Gaana Mazhai' that started in 'Ghana Mazhai' still continues.

Yes, even today he is held in high esteem for his dynamic musical expression, the fire and zeal, the vitality and vivacity, the evocation of Bhava in the Gamaka-dominated Bani, be it a mere interpretation of a Kuti or highly imaginative and explorative phases of Alapana, Niraval and Kalpana swaras.

His Ishwararpanam has earned him admiration and accolades from all over the world.

Semmangudi Srinivasier is the 'reservoir' of repertoire, an explorer often surfacing with invaluable gems, an artist giving a new sheen to old tunes, a trend-setter casting a rare lyric in a musical mould. A teacher nonpareil. His contribution to the art is immense, his services perennial. His is perhaps the largest 'Gishyaparampara', a vast 'empire' meticulously conceived and nurtured with a number of disciples, adorning academic 'chairs', earning accolades and awards on performing forum and also shining as illustrious teachers.

Sangita Kalanidhi Dr. S. Pinakapani hailed Sangita Kalanidhi Semmankudi for his musical vastness in a constricted time frame.

In a concert of two and a half hours he could produce the effect of a four-hour concert by packing every minute with creative imagination and detail. There was plenty of music material to remember, ruminate and emulate.

... Sri Semmangudi's voice was not what he could have wished for. He tamed a refractory voice to suit his needs through hard practice. Nadaposhana is the characteristic feature of his voice. During a concert his voice will be heard sumptuously and without any breaks in such a way that one wonders if the musician was stopping at all to take fresh breaths. Even in his 70's while two of his disciples provided voice assistance in his concerts Semmangudi's voice alone will be heard throughout, drowning his disciples not because of its loudness but because of its continuity. There is no gamakam or quicktime phrase which his voice cannot execute in a split-second.

... His was not a case of a musician who gradually rose to the summit step by step, he appeared to the music world on the top ever since his maiden concert. This is the stamp of a great musician.

Coming back to the concept of 'Ishwararpanam'. The concept is not an exclusive monopoly of the 'Gurukula' days, he says. Though the day-long gnnad of Gurukula system may not possibly be revived in today's socio-cultural milieu, its spirit and content could certainly be carried out in institutional coaching.

Not bemoaning the fall in standards of classical music as against that of the past, Semmangudi traces the present day ills and lack of interest in classical music to the two dimensional spread of music which has relegated the essential third dimension, viz., sanctity, to the background, with the result, the present day music is losing its appeal and lacks a sense of proportion.

The maestro observes:

"Musical evolution has never been an isolated phenomenon, and it has moulded itself in tune with the socio-economic milieu. To correct this even though gurukula system cannot be transplanted, the spirit behind it can certainly be infused into music."

To inculcate interest among youngsters, catch the young mind, the maestro has been successful in

-priya. Once tempered with musical essence, the

An expert Lakshanaakra Semmangudi restrained himself parading it for he believed in musical enunciation - Lakshya Gnana - rather than display of Lakshana Gnana - foisting theoretical perceptions. To cite an example, Semmangudi was the first to learn the Maha Pajamalaika of Maha Vaidyanataha Sivan from his Guru Umayalpuram Swaminatha Iyer. But he had not propagated it nor performed for the simple reason that it was too 'heavy' for an average listener to understand or appreciate though it gives in one compact whole the entire 'practicalised' Lakshana of the 72 Melakarta Ragas.

That the great master-musician was no ordinary speaker came to light when the doyen stole the thunder

Kalki centenary celebrations held last year at Shanmukhananda Hall. It was almost an Alapana of speech, dotted with Sarvalaghu Prastharas of anecdotes, expression. Words gushed forth coherently as he essayed

of pen, his humour as a weapon, his varied activities as an critic, a writer, a litterateur and as a person. But for time constraint, the audience would have enjoyed a full-fledged

The multi-faceted musician, the living legend has recounted in Bhavan's Journal, last September. "What it has taught him" SHANMUKHA reproduces the article in

taught me. Music. I would like to say in this article how and from whom I learnt it. I would also like to say what other things I learnt besides music.

a violin maestro. At the age of five, I was initiated

"Om Namo Narayana" on a palm leaf.

between Tiruvallur and Kudavasal in Tanjavi

between Tiruvallur and Kudavasal in Tanjavi

between Tiruvallur and Kudavasal in Tanjavi

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The Art of Embar

"Would it not be really fitting if I were selected when I could stand on my own in pitch (Srutu) and performance?"

Embar was selected as a member of the Music Academy, Madras, when he was informed of his being 'unanimously' selected for the post of a member of the Music Academy, Madras for the year 1981. He was 73 then.

"The last Hankatha Vidwan to preside over the Music Academy's conference was Brahmasri Mangudi Chidambara Bhagavathar who was conferred the honour in 1937. It is surprising that no other Hankatha Vidwan was chosen as the conference President till this year. Hankatha is also a form of music and there were many prominent exponents, both men and women, who might have been chosen for this honour..."

He remarked in his presidential address. He was never prepared to accept that Hankatha exponent was any different form, leave alone a performing musician. On the contrary, he was a musician plus, he asserted.

"Hankatha is a musical form in which a story is narrated with the accompaniment of suitable musical compositions composed by renowned saint-composers. The exponent needs a musical perception for interpreting an episode, a melodious voice, a powerful idiom, knowledge of languages and literature. Besides he has to be a good musician with training in classical light and folk music to an extent to make his art educative as well as entertaining."

True to his conviction Embar, towering as he was in physique as in performance with a stentorian voice, did make his art a complete education making all people "Cultured even without being literate." One has only to recollect the Tyagaraja Charithram he expounded at the Music Academy, Madras.

"Which is greater - Rama Himself or Rama Nama?" His tone of this poser of philosophic magnitude made the audience awestruck and dumbfounded. After a long pause as if measuring the reaction of the audience, Embar went on to unfold the greatness of Rama Nama (Annamalai Sankarar's Rama Nama (Janaranjani) was the launch pad for his magnificent exploration. With lucid exposition, gripping anecdotes, folktales and parables, bringing the characters live through song-exposition, he substantiated his thesis and upheld that Rama Nama was greater."

That was the art of this Hankatha Chakravarty.

- S. R.

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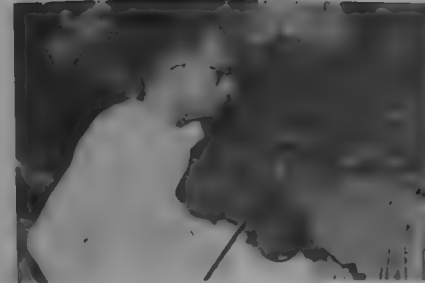
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A Modern Day Guru (A Karma Yogi with A Difference)



"Karmayogi Knshnaswami"

Ranjani - Gayathri, the star products of Shanmukhananda Sangeetha Vidyalaya under the disciplined grooming of the veteran teacher Sangeetha Bhushanam T. S. Krishnaswami, made their Guru and Gurukul proud when they ascended the Pandit stage a few years ago and went on to conquer the hearts of the listeners with Violin.

The sisters may be called prodigies, born with art instincts and poised with performing grit. There is so much synchrony in their play and programming, in their dialogue and 'diction', yet they hold their individual command in their own way. And their Manodharma radiates their mettle. Teamed up with Arun Prakash on the Mridangam and Sriram Subbaraman, yet another Midangist trained by Trichy Raghava Iyer at Bombay, playing the Kanjira at times, the sisters scaled new heights to the delight of their 'home' audience who had seen them grow in music.

They have turned out to be very polished, natural artistes seeking aesthetic beauty in every nuance they delve into. If there is a daring streak in the younger Gayathri, she is sure of success. The poised elder probes with certainty and with measured moves. No 'nks' in her sallies. The greatest advantage they have is both are fine vocalists and playing on violin what they would sing adds to the stringed melody a depth and diction that is to be relished and not written. And the way they complement each other while on Raga forays adds a tonal dimension that is spontaneous and splendid.

Born talent and inherent instincts apart, the disciplined grooming by the Guru has gone a long way in

shaping up what Ranjani - Gayathri are today in the performing forum. The Guru has groomed quite a number of musicians of mark both in violin and vocal such as Meenakshi Viswanathan, Gown Ramakrishnan, her daughter Visalakshi, Kaiyani Panchapakesan, Mangala Vaidyanathan, Visalam Vageeswar (who is continuing the

Vidyalaya under whom another 'star' of the Guru Bani L. Ramakrishnan, is showing up promise), and daughter as Vocalists.

Knshnaswami 'Sir' is a modern-day Guru, a Karma yogi with a difference. Teaching is his passion and a mission of life too. Moving with the times he improvised the teaching methodology picking out the principles of 'Gurukulavasa' and moulding them to institutionalised coaching. A Guru with a vision, one with over seven decades of experience he used catch words like 'picnic spots', (for swaras like Shadja and Panchama) and 'paying guests' (for notes that just show up in a Raga slightly [Alpaiva] like the Gandhara and Nishada in Arabhi), to articulate and motivate students into the mysteries and munificence of music.

TSK has found these words immensely functional in capturing young minds into the ways of music.

"Use a jargon, technical or otherwise to introduce the technicalities through such catchwords devoted to music", he said in an interview.

A punst-traditionist though he has been buoyed up with innovative ideas to 'capture' the young and take them to their own state without the need for learning classical music.

A Sangeetha Bhushanam from the Annamalai University of Sabesa Iyer's time (he graduated in 1934; T. S. K. has been the most sought after Guru in vocal and violin in Mumbai, which he made his home from forties to early nineties. Prior to that he was associated with the music school run by the Karnataka Sangeetha Vidyalaya. After shifting to Mumbai, he started his own Sri Lanka Music Academy in 1941 and followed the same method as Annamalai University and coached students in Vocal and Violin.

As one of his students of Sri Lanka Music Academy, a performing artist, Meenakshi Viswanathan, reminisces.

He composed his own "Sadhaka exercise" for students for practicing the different instruments and for himself. This spurred up a deep devotion and helped in much on Alapana. It is a great work with all the details.

Living with the master and constant listening to his rendition besides learning and practising were the plus points of the gurukula. But could the same be assured of in part time teaching or modern group learning? I hesitantly question Why not? He said. I have been teaching a group of students at a time, but I am not indifferent to their individual capabilities. I keep a watch over their individual receptivity; grasp and capacity to reproduce and correct them then and there. As for practising and imbibing the style, I teach a song and revise it continuously for a number of months, say about six months so that the students get it in their blood streams".

- Sulochana Rajendran

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MUSIC TRADITION WILL STAY ALIVE WITH AID OF TECHNOLOGY

BY N. Hariharan

The heritage arts are integral to Indian culture. Aesthetics blends with spirituality to elevate the human personality. In the pursuit of happiness, peace of mind, communion with the divine, the classical arts of music and dance, as also theatre, have been vital to the lives of the people. This has made them a living tradition transmitted from generation to generation. Advances in science and technology have only fortified the continuity of the traditional arts.

Technology has brought the arts to the homes of the people. The development of satellite television and multi-channel receivers has facilitated easy enjoyment of the arts. The practitioners of the arts get a massive audience simultaneously all over the country and abroad. The sharpness of colour transmission helps in bringing home the beauty of colourful costumes, adornments (jewellery) which add to the appeal of the dance performances.

The unifying factor in Indian society is culture. Not law as in West. Religion integrates with culture as a way of life. And music, which in India is believed to have originated from the Vedas, is closely linked with the lives of the people. It has a spiritual core which makes it a means to elevate one's spiritual personality.

Sheer listening to one singing the glories of the Lord, *shravanam*, (also playing the instruments dear to the deities), not only gives exaltation but is believed to lead to salvation. All the great composers have been divinely inspired; their works easily get set in melodic modes because the composers were also well versed in the grammar of music.

It is the innate spirituality in the repertoire that holds the attention of even the uninitiated lay listeners at classical music performances. The aesthetics—the tonal graces, the subtle melodic nuances, the microtones characteristic of Indian music, may be relished only by those who have cultivated a taste for it. Rhythm and melody are adornments to the lyrics; their themes, message, conveyed more impactfully in the idiom of music. So it goes without saying that Indian classical music is not for the busybody listener; it needs years of listening (of course, one must have the inclination for it) for one to appreciate well its niceties.

Lack of mass audiences at concerts, a popular lament these days of organisers of programmes, cannot

detract from the higher values enshrined in the classical arts, whose patrons will ever be the refined elite. The appeal of television, its addictive nature, which gives the TV receiver the nickname "idiot box", draws away a large number of people who used to be frequent concert-goers at the huge urban auditoria.

If one surveys the arts scenario of the past quarter century, the attendance at concert halls for programmes of music, dance drama would be noticed as steadily declining. The mass membership *Sn Shanmukhananda Fine Arts & Sangeetha Sabha* used to have around 6000 members in the seventies with the same set of artistes performing on consecutive days as the seating capacity was limited to around 3000. It was the only big waterhole for lovers of performing arts though with a much less membership *Bharatiya Music & Arts Society* too existed.

With people in the suburbs forming new cultural organisations and organising cultural events, the membership of *Shanmukhananda* declined to nearly half, now staying perhaps at around 3000. The same set of artistes being presented at all the organisations with short intervals also told on the clientele of the big troupe. Change is the only thing constant in the world, and society cannot but adapt to the changing scenario.

It is not all true that interest in Karnatic music or classical Indian dances is on the wane as is believed by some sections. The former chief election commissioner *Sn T. N. Seshan*, speaking recently at a function where the senior and junior pontiffs of the *Kanchi Kamakoti Peetham* *Sri Jayendra Saraswathi Swamikal* and *Sri Sankara Vijayendra Saraswathi Swamikal* gave darshan and blessings to the large gathering in the *Shanmukhananda Hall*, pointed out that 1400 concerts were held in Chennai in the music season month of December 1999. The elder *Sankaracharya* stressed the role of music in getting closer to the Divinity and realising the inner Self. Study and propagation of music needs every encouragement, the seer stressed. *Seshan* himself is connected with a trust set up for cultural unity through arts.

When 1400 Karnatic music concerts were held in the same month at various spots in Chennai, the attendance at each concert was not very high, particularly when several performances were repeated by these organisations at the same time. And television networks doing business in the city telecast the

interest that the media men give engagements to the classical music and dance artistes as also cover the cultural festivals. Advertisers also support with sponsorship for mutual benefit. Their commercial interest cannot be overlooked in the cause of altruism.

The cassette recording ventures thrive only by selling the artistes' popularity. These long playing cassettes, often recorded at prestigious music festivals besides in their studios, are marketed abroad too where Indians live in large numbers. NRIs fund some music festivals in the South; and some organisations hold an annual festival where NRI artistes are the predominant if not exclusive participants. A speciality of the Indian people is that they try to hold on to their culture even while settled abroad. Wherever they are settled in large numbers, they form their own cultural associations and keep links with their native culture.

This laudable trait is helpful in keeping alive the traditional arts. Migration of Indian artistes to the U.S., Canada has spread awareness of our classical music and dance abroad. A good number of the top or popular performing artistes visit foreign countries and benefit from the cultural exchanges.

Even though conservative sections may not condone tampering with the purity of the classical art forms in the name of innovation, creativity, fusion with other cultures, they help in the interaction of the artistes (musicians) of East and West. By creating awareness of our cultural forms by our overseas artistes foreigners too have come forward to learn our music and dance in the traditional way from the famed erudite gurus.

No survey of the cultural scenario can be complete without decrying the crass commercialisation of culture by some sections, both sponsors and performers. Charitable cultural trusts founded for promoting education in the arts and for giving encouragement to the performing artistes, should aim to serve the largest number of performing artistes and eschew a commercial approach in their activities.

Some sabha-trust secretaries say they will not give engagement to any veena artiste as they have to remunerate them in the same way as a vocalist, with a lesser number of listeners than for a vocalist. All talk of the Veena as Goddess Saraswati's own instrument and the most ancient of Indian musical instruments sounds hypocritical when performers of the instrument are denied opportunities quoting commerce as the reason. The true love of classical music cannot ignore them. The fee demand of the famed should be attuned to paying capacity of the organisers of performances.

Indian Music in the Twentyfirst Century

(In the Perspective of World Music)

By Dr. Vidyadhar Aiyas

In a matter of few years the 20th century will become history * and we will enter into the 21st century with new hopes, new dimensions, new possibilities of the dynamics of human culture. Change is the password of our arts and culture; nevertheless the time-tested vital basic norms and principles of our art systems, remain the foundation and backbone of our culture. Twentieth century and especially the latter half of it has seen the breakthrough in communication and media technology which has given the art and culture systems including music, a whole new dimension. This perspective will certainly develop in the new century and we may see many facets flourishing with immense possibilities. Let us try to see how Indian music might face the coming century.

Music is natural instinct to human beings. Human cultures, societies are dominated by music and music forms a very vital aspect of the life of human beings and their societies. Just as human societies are distinguished by features such as colour, looks language and culture, so is music. Understanding music is a key to understanding the culture and nature of people in a society.

This understanding of the music of different culture is the basis of the concept of World Music.

Music has certain definitive basic characteristics common to all. Music deals with and is made of sound, rhythm and the composition of these two ingredients. Music is sung (through human throat) and played (through instruments). All music can be categorized in 1) Folk 2) Cultured (Classical) and 3) Modern popular (Pop). These are not exclusive and independent categories; there are also in-between areas.

Major Music System

The major music systems that we find in the world are 1) Western Music, 2) Music of Middle East (Arabic Persian), 3) African Music, 4) Indian Music, 5) Chinese,

Japanese Music, and 6) Music of South East Asia (Javanese, Indonesian). Till about the middle of 20th century, the concept of World Music did not really emerge. The mobility of individuals and societies was not much and the contact among the societies and cultures was limited. The world was more or less dominated by the West and a kind of Western Cultural Ego prevailed. Music and culture other than Western was considered undeveloped and ethnic. This Western cultural superiority complex, the belief in the superiority of the Western culture over the other cultures and music systems.

The British rule of about 150 years in India did not bring Western and Indian Music close although some efforts of understanding the other music did take place. The Indian independence induced the musicians to assert themselves culturally in the world context and they began touring and taking their music to different parts of the world. Musicians and students of non-Indian music began getting interested in Indian music and their work and study seemed to have given a new dimension to the performance and spread of Indian Music.

Concept of World Music

The concept of World Music emerged in the West after the Second World War. It was a reaction to the vast agricultural fields in the West after the war. The concept of World Music was a response to the cultural and musical diversity in the world. It was a recognition of the fact that music is a universal language and that it can be used to bridge the gap between different cultures and societies. The concept of World Music was a response to the cultural and musical diversity in the world. It was a recognition of the fact that music is a universal language and that it can be used to bridge the gap between different cultures and societies. The concept of World Music was a response to the cultural and musical diversity in the world. It was a recognition of the fact that music is a universal language and that it can be used to bridge the gap between different cultures and societies.

The question superbly phrased was 'meeting and the process of understanding in right earnest both a setting in. This certainly gave a boost to the concept of World Music.

India has not been a multi-cultural, society the way the West is. The concept of World Music has yet to take root in India. However, we have two music systems, the Hindustani and the Carnatic. These two systems have not really started looking at each other in a serious way.

But the situation is changing fast and India cannot remain out from the emerging domain of World Music. The World Music, intercultural studies are becoming necessary in India with a very strong foundation of a well-developed music system can stand to benefit and lead in the emerging field of World Music. This will be a major task for Indian music in the 21st century.

Indian music with its spread outside the shores of India is destined to take a lead in the development of World Music. Institutions or Centres of World Music studies must come up in India and the Indian musicians with the expertise at their command must guide the course of World Music development in the 21st Century.

A typical centre for World Music should provide intercultural study of music as it is forms. As mentioned before, music has three major categories:

1. Folk, 2. Cultured (Classical) and 3. Modern/Popular. Folk music is always traditional; a sacred, religious, social, cultural expression in the context of any event. It is the heartbeat, social duties, and a mirror of the joys, rituals, family events such as child birth, marriage

and even death, festivities, etc. Folk music is performed in groups, small or large.

Folk instruments are also simple, easy to play and have a characteristic rustic flavour.

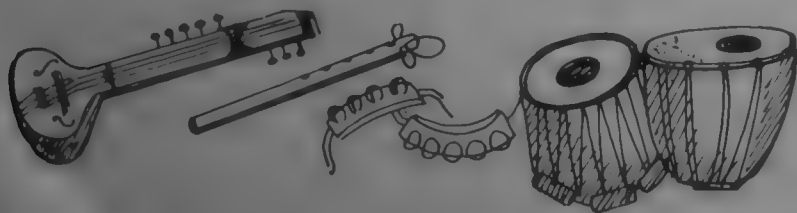
Classical Music - Individualistic

Cultured or classical music is always sophisticated, follows certain norms, specific rules and is based on item-tested experimented basics of aesthetics and expressions. The fabrication of classical music is logical, scientific and aims at preset achievement. Indian classical music is performed mainly in an individual way, one individual performing and two to four accompanists following the main performer. There may be duet performances, but the music is mainly individualistic melody. Group, choral music is not traditional or characteristic to Indian Classical Music. Western Classical music is, on the other hand, a group activity, large orchestra, big chorus groups, operas, etc. Individual performances are very few.

Modern popular music is a new creation and is a free expression of musical ideas. It synthesizes, borrows, creates, experiments and improvises music. It may follow any music tradition and may not adhere to its rules.

The Centre for World Music may provide facilities to study different systems of music of the world, offer scope for comparative studies, provide expertise for quality performance training in each music system and encourage experimentation. It should work with the world overview of music - an interesting interplay of sound and rhythm interspersed with silence.

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Flute Maestro - Pandit Hariprasad Chaurasia



The flute - Pandit Hariprasad Chaurasia - surprisingly does not hail from a family of musicians. He sought this path himself and has achieved mastery through Hindustani Classical Music - at home and abroad.

He started learning vocal music at the age of 15 from Pt. Rajaram. But when he heard Pt. Bholanath - a noted flautist from Varanasi - switched over to this delicate instrument and underwent training under him for nearly 8 years. He later joined A. I. R. Cuttack (Orissa) as a regular staffer and then was transferred to A.I.R. Bombay when he came under the guidance of Surbahar player Smt. Annapura Devi. He ultimately left his

and internationally, winning many laurels to his credit, not only from discerning listeners but from top musicians like Yehud Menuhin and Jean - Pierre Rampal. He won the Sangeet Natak Akademy Award in 1984, the Maharashtra Gaurav Puraskar in 1990, the Konark Samman Award (Orissa State Government)

and the Padma Bhushan in 1992, the Yash Bharati Samman from the Uttar Pradesh Government in 1994, the Kandas Samman Award from Madhya Pradesh Government in 1999 and the Ustad Hafiz Ali Khan Award - bestowed upon him on the 31st January 2000. Now he is the proud recipient of the nation's second highest civilian award - Padma conferred upon him on the 26th of January 2000, on the occasion of our 51st Republic Day.

Pt. Chaurasia's horizon is not limited to North Indian Classical music alone but spreads its wings to Indian Music and to Western Music as well. The musical numbers in the famous film - *Silsila* - which he collaborated with Santoor wizard Pt. Shiv Kumar Sharma won a platinum disc in India, as also his experimental album - *Elementary* - which involved many Western elements alongside North Indian Classical ones. He also featured in the United States Festival of India in 1985.

Though he tours extensively in the U.S. and Europe, he is a serious teacher with several of his students making a mark on the concert platform.

A very simple man with no airs, following is a pleasant interview session I had with him at his residence.

How were you initiated into music and what made you choose the flute as your instrument?

I took to music out of my own interest as I do not hail from a family of musicians. I was attracted to the flute mainly because it looked very simple and adorned Lord Krishna's hands.

Which is your best award?

A discerning audience is my best award. Every single performance I give, I always go to the stage thinking of my only that day's programme as my first and last. I know the future.

What is your experience with the audiences at home and abroad-do you find any difference between the two?

I find that both appreciate our classical music in their own styles. Our home audience dances with lustful wah wais. The Western classical music lovers hear with Shanti and then dance in ecstasy.

have Bandishes for Vocalists and more Gats or notes for them.

∴ Basically there is no difference between any two Gharanas. Also students are free to shift from

2. If ariatic music is rhythm based. Thus I have observed that you render a wide number of

instrumental jugalbandhi as presented by yourself and Dr. Balamurali Krishna in 'Sangam'.

...only then there will be harmony. But if each tries to outdo the other, there will only be

instrument or vocal-instrument (ugabhandi). It should lead to an exchange of musical ideas and thoughts.

Is it a technically feasible venture?

Westerners by fusing our system with theirs. All that we do is play our music in our style while they play their music in their style but on the same stage. Hence this is actually a musical meet or a fusion of the two styles. In our ensembles we can take some ideas from them and these musicians also play extempore sometimes.

have stuck to their ways of behaviour

etc., into our classical music or would you prefer improving on our traditional instruments?

music is our Meend. I have always felt that we should take good ideas from them and improve our traditional instruments. The West has not taken to our instruments - have they? It is sad to have fallen a prey to them. God has made the Westerners fair and any amount of sun-bath is going to make them dark. We have been created dark so any amount of scrubbing is not going to make us white. In the same way, our Indian instruments are designed for our Gamaka music. We should try to improve on what we have instead of falling a prey to the West. Unfortunately we will be the losers, not they.

This is not a sign of progress or improvement. What do we gain by simply proving 'instead' we do 'Riaz', research and further improve on our own instruments?

the old Gurukulam system where the Gurus are more like a parent. My 20-25 students have their fees adopted by me. Food, clothing and shelter is provided free and I do not charge any fees. The qualification for entry is talent, a musical mind and total surrender to the world of music. An enrolled student cannot take up any other curriculum apart from music. I have started a dream project and I am very grateful to people like the Tatas who have extended the vision to realise this dream. My main aim is to revive the old Gurukul system and encourage students to totally submerge themselves in music with no other side distractions.

the days to perform. Entry is free and open to all interested public

present generation of students ?

Our tradition will never die, so our classical music will reign supreme forever.

a listener. Without music there is no charm in life. Music alone will keep one physically medically fit. In my experience, I have always found that personality shows on the face of a musician. One can easily see a glow, an expression of serenity and calm on a true musician's face as he or she is closer to God. Such a glow will be missing in a common man with total lack of interest

Section - Mumbai

'A Great Prelude to Golden Era'

Annamacharya, the Pada Kavita Pithamaha, no doubt was a contemporary of 15th century when Bhakti was in vogue. His outpourings of Keertanas, preserved in copper plates found in Tirumala Tirupati Devasthanam, came to light only a few decades back. Nevertheless their poetic excellence, their Bhakti Bhava, their melodic potentialities and their inherent classical aesthetics, remain no way inferior to the creations of the Gangeeta. It is in the musicians to explore the Sangeeta Kavita and Sahitya Madhurya in Annamayya's Sankeertanas and present them with the classical aesthetics, elevating them thus to the status of Kritis.

The magnificent service that Sangitha Kalandhi Nedunuri Krishnamoorthy has rendered to the Pada Kavita Pithamaha, history will never forget. Not resting with exploring and tuning alone, he has brought them on to performing forum in a full-fledged classical Margam.

A 3-hour recital of 'Annamacharya Keertanas'? Rasikas questioned. Could mere Sankeertana sustain in a solo concert? Audience was in for a surprise. The Sangeethanjali organised by Shanmukhananda jointly with the Annamacharya Cultural Centre on the Vaggeyakara's Punya Thirthi turned out to be not merely an Anjali to the Savant but an eye-opener to musicians. It showed the potential inherent in these Keertanas as a classical concert. With his total involvement in the Annamacharya Sangeeta Nedunuri brought out these inherent potential in his concert on April 1.

From a simple, spontaneous singer, thirty six years back to the Mahatma Jayya Vilambam today Nedunuri's music has been one stream, reflecting the rich aesthetic sensibilities and evocative nuance of our classical music. 'Sarvagatna Saukhyam' has been his forte, but with built-in melody both in melody and within the Sancharas in Alapana, the Keertanas in Raaga, Swaras in the concert made a totality of Raaga image, a veritable foundation to the 'Santana' on these Manodharma, 'Aceti' and a 'Mudra' in the Keertanas.

Opening with the familiar 'Vandeham Jagat Gurubhe' (Hamsadhvani) modulated with Swaras of raga 'Sriyam' Nedunuri proceeded with

Bhavamulona (Suddha Dhanyasi), *Sakala Santhikaramu Sarvesa* (Bahudari), *Gummani* (Purvikalyani), *Sadanandamu* (Kharaharapriya), *Ramachandra* (Dwijawanti), *Palukute* (Bhimpras) and *Muddugare Yashoda*

Alapanas of Suddha Dhanyasi and Kharaharapriya were a class by themselves, marked for fertile imagination and facility of delineation, each a model prelude to the composition that was to follow. If Suddha Dhanyasi was invested with devotional fervour, Kharaharapriya had an added dimension of extensive artistic build-up. Structured with measured phrases starting from short crisp one gradually moving on to elongated Sancharas, the build-up projected the pivotal notes, the multifarious Sancharas that could be melodiously woven around with evocative pauses, and the majestic finale with absolute Saukhyam. A model for the youngsters to emulate. So was the composition, call it a Keertana or Kirti, *Sadanandamu*, with the Niraval at *Nayamagu Shraavananandamu* and *Swaraprasthara* - spin up that was a great pleasure and education.

He kept his accompanists on toes weaving Swaraprastharas of short-strips and Sarvalaghu permutations in quick succession, that opened up the wonderful vistas of permutations and combinations. The sessions of Swaraprastharas for Suddha Dhanyasi, Bahudari and Kharaharapriya in themselves were a segment so satiating, not to speak of Alapana and Kirtir rendition.

K. Sivakumar on the Violin settled into the Vocalist's stream after initial hesitation, may be due to low Sruti. His participation in Suddha Dhanyasi, Kharaharapriya was remarkable. T. S. Nandakumar (Mridangam) finely followed the veteran's pace with certain precise anticipation and soft strides. His Thani (in Kharaharapriya) was a crisp, intricate essay.

Was he reminiscing, recapitulating the heyday of that versatile Brikka maestro GNB or going the whole hog reproducing him? Rasikas' impression was that Sriram Gangadhar just revelled in reproducing the great master. The impression was not wrong for save

Kaarubaaru (Mukhari) which spoke of his ease with Vilambam, the rest was all music of swirls and whirls, a show of skills and vocal gyrations. With his present control over the voice, the energy he exuded and the fine sense of Sruti the programme (March 2000) was exciting and entertaining. *Manasa Etulo* (Malayamarutham), *Amma Ravamma* (Kalyani), *Sevikka Vendumayya* (Andolika), *Todi* in Ragam, *Tanam*, *Pallavi* suite all marked with fluency was typically in the master's Bani. The alapanas of Kalyani and Todi in the varja vivacity, their fluency, frescoed finesse were all good. That he has done his riyaz rigorously goes without saying. But the one Vilamba piece, *Kaarubaaru* though slightly towards Madhyama pace exuded all the charm of the pause-filled Vilambam, the Visranti with an impact of its own and Sriram's capacity for a sustaining style. Would Sriram explore this avenue further to his advantage?

The concert was marked for its good team spirit - H. N. Bhaskar on Violin, Poongulam Subramaniam (Mridangam) and Kartik (Ghatam) - all revelling in the great master's style and playing with grit and gusto.

Another concert of spirited youth team was that of T. M. Krishna (Feb 12) with Lakshminarayan (Violin), Arun Prakash (Mridangam) and Purushoththaman (Kanjira). A concert that toed the Sampradayaic path, in a well-nourished Vilambam, presenting expansive Alapana dotted with 'Dheerga Kaarvais' and felicitous melodic flow. Good voice slightly with a nasal twang was an asset and he sang with the feel of the song.

Sankarabharanam was well-tempered with aesthetics and even the standard phrases came off with their subtle beauty. *Enduku peddalavale* in Vilambam was a listeners' pleasure and Niraval and Swaras for *Veda Shastra Tatvaarthamulu Delisi* were meaningful. Here is an artiste who is carving his own style and may progress into a second - liner.

One cherished the Tani. Arun Prakash's (Mridangam) intricate strokes with tonal softness and Purushoththaman's (Kanjira) rhythmic spin-up in tone-modulation made the rhythmic essay not just a percussion interlude but an extension of the Sankarabharanam suite. Dikshitar's *Mamava Pattabharana* (Mamanga) and *Idu daane Tillaistharam* (Behag) were other highlights.

Another Vaggeyakara Day which was celebrated with a full-fledged Hindustani vocal concert was that of Pt. Vishnu Digambar Paluskar and Pt. Vishnu Narayan Bhatkhande, (March 19) Asha Khadikar, a renowned artiste paid her Sangeethanjali to the Savants.

Endowed with a sweet, melodious voice and dedicated to music, both classical and semi-classical including Natya Sangeet, Asha has been fortunate to have undergone training at the feet of many stalwart Gurus, such as, Pt. Balakrishna Mohite, Manik Varma, Pt. Yashwanthra Joshi of Gwalior Gharana and Pt. Shankar Rao Abhayankar. And her professional career has been needless to say, one of steady ascent in which she had the guidance of Dr. Vamanrao Deshpande and Pt. Jitendra

flair for the lyrics, be it a Khayal or a Bhajan, whose accent of Bols is clear and who sings with the feel for the Raga Bhava and Sahitya Bhava. She chose two Ragas for major delineation - Marwa and Bhoop specifically for the concert as these two gained their presentational norms from the great path-finders Paluskar and Bhatkhande. The opening Marwa was very imposing, presenting the Raga nutshell. The delineation moulded in an Anjali to the Vaggeyakaras, the Almighty and the Muse was perceptible as she geared the Bandish *Tooti Jagadaata Tero Mana Japatha*, a traditional number. Every step in the build-up of Bol Alap reverberated with the mood and who reached Tara Shadja in *Krupaanidhi* after phrasing through many, she came to an ethereal world.

The measured Vilambit helped her conserve enough energy and ebullience for the fast darts of Gamak Taans and Brikka Bols.

Aaj Sab Mile Aye Gaavo in Drut revealed the classical Alap, and the

Next was Bhoop wherein her amazing command of voice, its mellifluity, powerful range, pliability etc came into full play. The Bandishes in Vilambit and Drut were impressive, especially the Drut in Gamak. The very structure had this about it, that it was a Hori, Hamsadhvani, Bhairavi were all exposed, and the Natya Sangeet *Uddhata* (Chhota) to classical stature.

The team concept in the concert was exemplary. Seemingly, Shrodkar's Sangat on Harmonium was not just 'Keeping Sangat' but playing Sangeet. Her Bhoop where she almost reproduced Vocalist's Bol Taans spoke of her prowess. It was also a fine gesture on the part of the main artiste to allow full-stream sangat to a Harmonist. Viswanath Shirodkar's Tabla was marked for inspiring

is being nurtured in the right direction with caution and care by his Guru Visalam (a disciple of T. S. Krishnaswamy) who is known for her disciplined, painstaking coaching. Ramakrishnan's one-hour solo at the Balaji Bhakta Darshan's annual 'Vanamahotsava' before Lord Balaji towards the close of January could verily be called his Arangetram.

His bowing was soft; his fingering fluent and there was a defective grace in his play. The streak of originality that he displayed now and then may turn individualistic with intuitive perception and discreet delineation. His Hamsadhvani (*Vandeham*), Begada (*Anudinamunu*) *Marivere* (Shanmukhapriya) were all played with relish, the Alapana and Swaraprastharas showed his zest for exploring Sancharas both standard and off-beat. A star worth watching.

He was inspiringly accompanied on the Mridangam by K. Kumar (a senior student training under T. S. Nandakumar, a much sought after teacher).

The celebration of Mahakavi Subramanya Bhartiyar's 117th birthday was exclusively by the students of the Shanmukhananda Sangeetha Vidyalaya in (February). About fiftyfive students under the guidance and direction of over eight teachers paid their Anjali singing the songs of the national patriot poet. It was a moment of satisfaction to those involved in the production.

Amidst the chants of *Jaya Jaya Sankara Hara Hara Sankara*, His Holiness Sri Jayendra Saraswati Swamigal and Sri Sankara Vijayendra Saraswati Swamigal graced the Sabha (on February 14) and blessed the organisation for its multi-faceted activities. There was a special concert on the occasion by Maharajapuram Srinivasan and his son Ganesan. The youngster was initiated into the performing stream with the blessings of the Pontiffs.

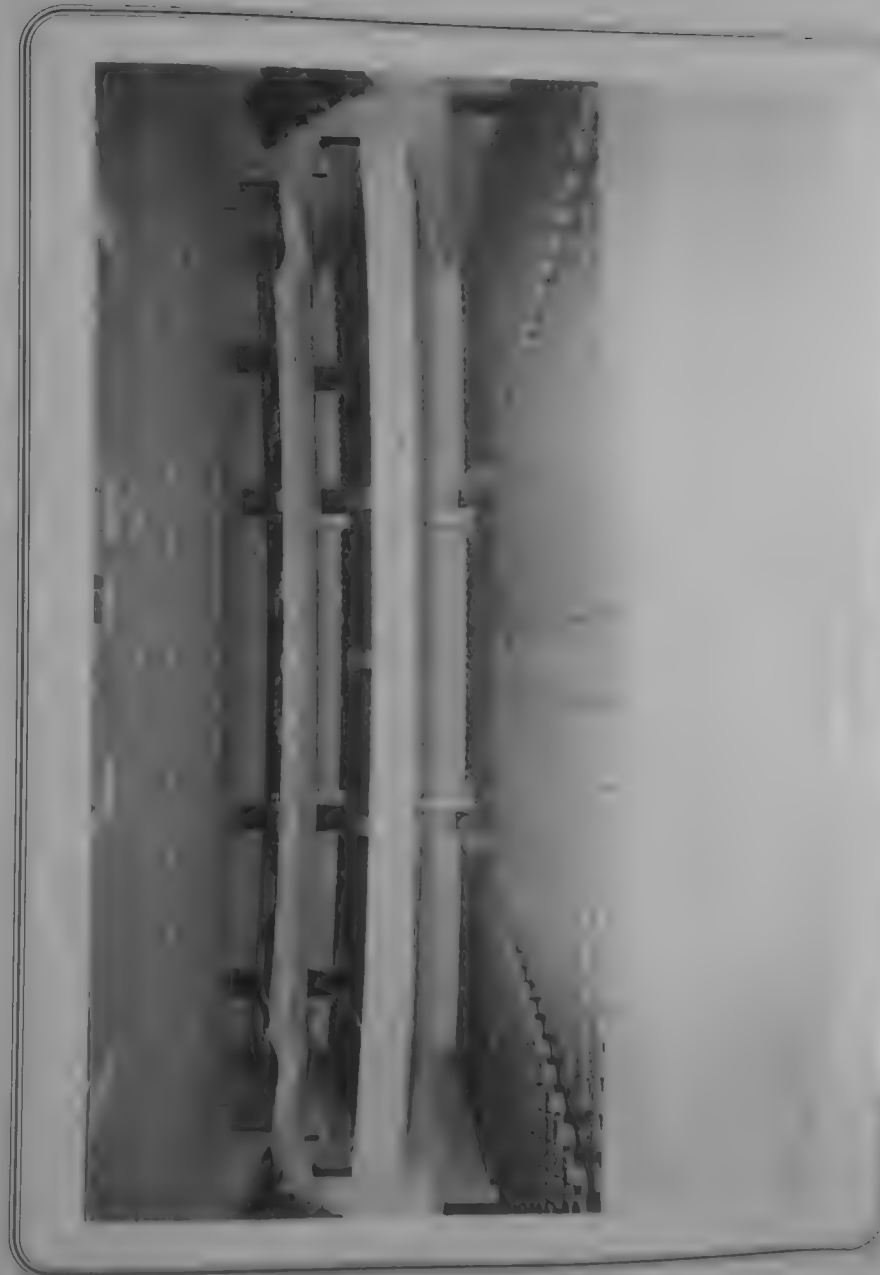
- KINNARI

The other Vaggeyakara Days such as Saint Tyagaraja Aradhana, and Sangeethanjalis to Purandara Dasa, Syama Sastri and Papanasam Sivan were celebrated by giving exposure to many a teenage talent besides amateur exponents. Quite some fresh talents could be scouted from this Anjali concerts. One who stood outstanding with resonant voice and rare repertoire was M. H. Krishnan who paid homage to Purandara Dasa. Here is a talent, a Chela of Alamelu Mani, who could go a long way in professionalism if he trained intensively and practised regularly.

Another was V. Ramaswamy, a talent already made mark and featured in Talent Promotion Programme, who rendered Syama Sastri's rare *Mayamma* (Natakuranji) and Todi Swarajati.

Accompanying both was L. Ramakrishnan on the violin, a budding star of the Shanmukhananda Sangeetha Vidyalaya. Being trained under Visalam Vageeswar he marvels in the 'Guru Bani' of 'Karma Yogi' T. S. Krishnaswami. He created waves a year ago in Talent Exposure concerts (organised for the Vidyalaya students), dueted with his classmate S. Sudarshan and recently was picked up by Kanyakumari for her 'Satavadya Sammelanam' - a grand Musical Presentation of 100 instruments under the aegis of Mylapore Fine Arts to herald the New Year / Century / Millennium.

Ramakrishnan's art instinct is something in-born his grasp instant, and he brims with originality. His talent



Sruti, Where Art Thou?

Sruti *Mata Layah Pilah* is an age-old adage. Both these vital elements should fuse gloriously in one's approach which results from an interpreted vision of music. These are indeed indispensable when the subject of musical feeling and melodic purity is discussed.

But today it is painful to witness competent musicians - senior or junior, (who are capable of successful advocacy of classical rules) falter, and they are found wanting in these vantage areas. Or, are these musicians freeing themselves from the burden of producing sensitive music, making it thus sound meagre, as sensitive music demands total involvement, wherein both the mental and physical element is involved?

The Sruti virtue is what breath is to life. It is the paramount principle on which the musical value prospers. There is an impression that Karnatic musicians have assigned Sruti a much inferior position in order of musical priorities. The consequence of this has been disastrous.

Voice culture is a prime feature of Hindustani music. Sruti consciousness is foremost in the mind whenever they perform, unmindful of the place, time and occasion. Musical feeling, melodic purity and tonal virtuosity thrives only when Sruti fidelity is given the importance due to it. Here one must compliment the Hindustani musicians. They are very particular. The slightest Sruti lapse is virtually unpardonable for them.

But Karnatic musicians seem to be least perturbed. They instead claim that our music presents a very difficult terrain and it is difficult while traversing it to practise adherence to Sruti with perfection. Sruti is thus left neglected, but on the contrary it exposes the unadorned tone. In fact, this is clearly directed towards one's deficiency and impairs musical capability.

Aesthetics thus positively comes down the order in the list of priorities. Exhibitionism has become today's musical jargon. Glamour is all that the eyes see, and the ears have fallen prey to pyrotechnics and gimmicks, both of which have become predominant in the so-called musical treat offered today.

Will aesthetic sense ever get elevated in the order of preferences? One admits that Manodharma

Sangeetham occupies a major portion in musical delineation, but what is the use, if aesthetics does not surface in bold relief in the artist's interpretation of musical vision?

Artists today also indulge excessively in swaraprastharas. Tyranny of Swaras would be a more appropriate title. The excessive exhibition of skill, pursuit of a method of rhythmic explicitness and

avoc leaving Sukha Bhava to naught. One of the main casualties in the process is Sruti. Once this vision of Sruti stability is bound to suffer.

Thus sublime levels of excellence are not ascended primarily on account of the smug satisfaction which

degree. Idealism should be strictly adhered to in classical music, but it is not a feature of today's music and is not welcomed by many Rasikas and the musician's fraternity too. This only goes to prove that professional music and idealism cannot combine successfully and thrive in today's music concert platforms.

It is a pity that even musicians capable of great music and advocacy to idealism do not pay adequate attention and fail to fulfil this noble mission with commitment. They tend to give a glimpse of this sensitivity in patches and instead time and again justify high-gearing the enormous mental and physical effort as also the strain involved in producing music of the highest order. The audience, thus not exposed to real music, is in fact projected the diluted version of the deep springs from which profundity flows.

Gamaka culture of our music expects a lot from the practitioners. It is a pity that many of them have not stated that this is a must for every musician. Many musicians who take a short-cut to success, have not adhered to Gamaka. Many have been successful, having opted to harness the tools of mass media and have instead succumbed to the temptation of propagating cheaper and more sensational music and win acclaim. These exercises have unfortunately been accepted and have become a part of the musical landscape that music is full of vanity and vitality. These may be hailed

...the music is analysed very closely is an alternative to the traditional approach. The musicians should also be encouraged to use the electronic age to their advantage.

...emphasis on excessive rhythm and Bha forays... of the prime reasons which spoils the voice and in... general effect along with dynamic drum collaboration plus... and today has started emphasising Laya and artificial

...modulation. Sound production has to be very straightforward if the tone has to be musically employed to present the beauty of classical music. Substance alone cannot be made musically attractive. And at the same time

...approach just will not suffice for Karnatic music?

Gone are days when great practitioners of the art used to stress repeatedly, that one should not sing for the audience but instead elevate the listeners to such a level as to make them accept the tone and expose them to real music. Today, unfortunately, the scenario is changed. Musicians who do not adjust to these rapid changes or even follow the bidding of certain music enthusiasts

and Sabha officials, are not called to perform. They are condemned for not being able to pool in enough gate money for the Sabhas patronising fine arts.

The calibre of advance level students or for that matter even seasoned musicians were assessed firstly, by their ability to fine tune the Tanpura. Tuning the Tanpura also requires a high degree of Sruti sense. On mastering it enables one to identify subtle Sruti variations and tonal variations. But today we are in the electronic age, and we see music students, beginners and amateurs opting to sing with electronic Tanpuras and drone. This has deprived them from using the oldest drone instrument, the Tanpura. The Tanpura is slowly fading out and the electronic era is setting in fast.

One is sure to miss the Tanpura and the Sruti sense associated with it. However difficult it may be to play or handle the Tanpura, the Nada produced with tonal richness on plucking the Tanpura remains unmatched, which undoubtedly cannot be reproduced by today's electronic drone instruments. This is the primary disadvantage of the electronic and automatic tuning models available today, although portable and advantageous for many reasons. The Tanpura helped musicians realise the semi-tonal and micro-tonal variations which created overall aesthetics.

- Seekari

APPEAL

Four Volumes in the "GARLAND" series titled **A Garland, Another Garland, Yet Another Garland & The Fragrant Garland** are before the music-loving public. Readers of **SHANMUKHA** would have perused the gracious reviews of the books by the Editor. It is my desire to wind up the 'GARLAND' series of Biographical Dictionary of Carnatic Composers. Musicians with the fifth and the last of the series. I shall be grateful if Vidwans and Vidushis of standing and musicologists help with full bio-data, special comments, anecdotes and achievements and join the non-commercial *Yagna*. Those whose lives had been included already may peruse the contents in the four books & suggest additions worthy of being passed on to music-loving public & posterity.

'GARLAND' Rajagopalan

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Book Release

Nritya Geeta Mala

Nritya Geeta Mala - Volume II By Guru Rajee Narayan
2000 by Dr. V. Subramanian, President, Sri Shanmukhananda Fine Arts & Sangeetha Sabha at SIES High School Hall, Mumbai.

Guru Smt. Rajee Narayan is a famous exponent of the melodious of fine arts in general and the classical dance in particular, not only in Mumbai, but also in the world where Bharata Natyam flourishes.

Recipient of several titles like "Kalavani", "Natyā Tilakam", "Natyā Nipuni", "Natana Kala Bhushanam", "Shreshtha Kala Acharya" (M. P. Govt.), "Lalita Kala Ratna", "Nritya Sudhakara", etc., the most rewarding perhaps is the Rajya Sanskrit Puraskar for Dance conferred by the Govt. of Maharashtra in 1998. Rajee is the only South Indian to receive this Lifetime Achievement Award since its inception two decades ago and it is an acknowledgement of her contribution to the cultural milieu of Mumbai. A little bit about Rajee's background would reveal the aptness of the honour.

Rajee, the last of eleven children was born to Gangammal and Narayana Iyer in Madras. Her training in the twin arts of Bharata Natyam and Karnatic music began when she was four and was nurtured in an environment replete with music, dance and cinema. It was no wonder that she cut her first gramophone disc when she was barely four and a half years old besides acting in two of her father's films.

Rajee had advanced training in music from Thoraiyur Rajagopala Sarma and was groomed by Guru Smt. Lalitha of Saraswati Gana Nilayam, Madras, in the intricacies of Bharata Natyam and Natya Sastra. Incidentally, she was one of the three disciples of Lalitha to be honoured at the diamond jubilee of Saraswati Gana Nilayam, in July 1998, for carrying on the tradition of guru sishya parampara through their own institutions. Rajee had also received training in Kathak, light Hindustani music, and Western arts like the piano besides dancing the Scottish reel and the Irish jig. She began performing in earnest from the age of nine and has been a graded artiste of the All India Radio for over forty years.

Her career as music and dance teacher began in 1952 in Madurai where she settled after her marriage. A few years after she lost her husband she shifted to Bombay in 1965 and set up her institution Nritya Geethanjali and has since been teaching in Matunga, Chembur, Sion and Colaba. It was not long before she established herself as a dedicated guru who trained her students not only in Bharata

...so that she is Auntie not only to her disciples but as well

She was the first guru to start classes in Nattuvangam and Natya Sastra and conducted the same with external examiners. Her chosen field and thorough knowledge is acknowledged by her inclusion in the Dance by the University of Mumbai where she has more than two decades. She is also the practical examiner for BFA and MF.

Several of her students have set up branches of Nritya Geethanjali not only in several countries abroad like Canada, US, Singapore where they are carrying on the tradition from their guru.

Guru Rajee Narayan's contribution is not merely training her students. Her immersion with formulating and choreographing intricate spruced up several compositions and were the result of all dance lovers. Her repertoire is so vast that she can conduct several repeats of a single item. Her repertoire ensures that her disciples in various languages perform to at least one tongue. She is one guru who has a repertoire of love songs for her disciples. She is one of her age but has given importance to Bharata Natyam, the classical dance, which is not enough to understand the nuances and to dance with dignity.

Rajee gave vent to her creative urge by setting up music several lyrics composed by her and choreographed. Tamil, her mother tongue, but also in Telugu and Manipravala.

A compilation of her compositions forming the complete *Mangams* of Bharata Natyam is available in the form of a book titled *Nritya Geeta Mala*.



Guru Kalyansundaram receiving the Book

in three scripts viz. Tamil, Devanagari and English with word to word meaning and summary in English, musical notation and Jatis. It is the first of its kind and a boon to dancers looking for new compositions and its structure enables any dancer from any corner of the world to comprehend, sing, choreograph and dance to any composition with ease. It has been well acclaimed by dancers and critics like T. S. Parthasarathy. She has also published *Natya Sasthra Mala* - a compilation of her lectures for students that succinctly explains Bharata's *Natya*

Arts & Sangeetha Sabha and received by Guru Kalyanasundaram of Sri Rajarajeswari Bharata Natya Kala Mandir. This volume follows the same pattern as the earlier one, but is different in that it includes Varnams and Padams in Hindi, Nayaka Padams exclusively for male dancers, Nindastuti, etc. She has used rare Ragas like Charukesi, Dharmavati, Navarasa Kannada and Hindustani Ragas like Pilu, Behag and Kalavati.

Rajee has the distinction of being the only guru who imparts training in Bharata Natyam, Karnatic music, Natya and Tala Sastras, and Nattuvangam. Far outweighing this is her uniqueness as the only woman Vaggeyakara of our time. Yet it is to her credit that she is humble and self effacing and goes on with the art of teaching. Mumbai and South Indians in particular, are proud of her achievements and wish her a long and healthy life.

- Rasikapriya

SHANMUKHA

wishes all its

Readers, Contributors, Advertisers

Q.

Well - Wishes A Happy Tamil New Year



Inauguration of Jasubhai Convention Hall & Jasubhai Medical Centre
on March 31, 1999 by Bharat Ratna Sri C. Subramaniam

"Margadarshi" of Manipuri

By J. J. J.



Guru Bipin Singh

What was conceived and programmed elaborately comprising about 70 artists, to felicitate the internationally acclaimed Guru Bipin Singh, for his creative life-time contribution to the art of Manipuri Dance, by stroke of fate, turned out to be a homage, a tribute to the Guru (He passed away on January 9 this year)

Sana - Leibak (The Golden Land of Manipur) was as per the organisers, the Banyan Tree and Jhavan Sisters "a never before Festival of Dance Music & Martial Arts bringing to fore the rich legacy of Manipuri (presented on 20th and 21st January of this year at Rang Bhavan and Shanmukhananda Hall respectively) In fact it reflected the Guru's genius and versatility in exploring the potentialities of the Manipuri and elevating the same to a great classical art form. It was a mass-scale performance well-knit, well-choreographed and presented with aesthetic finesse

The name of Guru Bipin Singh conjures up vision of "the art of subdued eloquence", that is Manipuri. The genius Guru was ever in search of new expressions based on scientific analyses of classical elements inherent in the art, its intrinsic beauty evolved over the years so much so he became synonymous with the very artform. His mission, his passion was directed towards establishing Manipuri as a classical form clearing the misconception

and classical roots

Manipuri. He had intensive training in Manipuri from various Gurus and interacted with many masters of the art

Atomba Singh. Bipin found a keen disciple in Atomba Singh, a Gharana of Guru Ananta Singh, who was a

exploring and experimenting with the traditional forms of the Manipuri dance. He incorporated his own style

texts, manuscripts. He also created many traditional music, Padava's and songs. Taal compositions, etc.

and above he himself composed many songs for dance, Taal etc.

According to a note prepared by one of his versatile

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According to Shastras, there are three different ways
Swanugata, Anugata and Gamaka - in which
Angikabhinaya (movements of different parts of body,
Anga, Pratyanga, Upanga) is done. Swanugata - the
meaning is conveyed only through body movements
including hand gestures without the help of the song
Anugata - each word of the song is conveyed through
body movements including hand gestures. Gamaka
- the meaning of the song is conveyed through body
movements suggestively.

In Manipuri, mainly Abhinaya is done in the Gamaka
way i.e., facial expression is subtle, subdued though
natural and hand gestures suggestive and not
realistic. The root of using hand gestures is found in
the ancient traditional dance of priestesses "Maibis"
in the festival of Laiharaoba. They describe the
creation of earth and man. The hand gestures are
natural e.g., *Leipomba* - the bud is shown through
'Koraka' (ii) for Kati (scissors), *Kartarimukham* is used
(iii) for Yumbi (Pillar) *Suchimukham* is used

These, along with the hand gestures mentioned in
the Shastras were developed and codified and used
in *Rasleelas* in its own stylised and suggestive way.

Sometimes the meaning of the song is also conveyed
through movements of the entire body without
emphasis on hand gestures e.g., Gajagami, River
Jamuna, Kandukkreedha, Holikakreedha etc.

An example of 'Khandita Nayika', to show natural and
suggestive facial expressions :

Radha is Uttam Nayika (one of the three kinds -
Uttam, Madhyam, Adham). The Vaishnavite scholars
have subdivided Khandita into 8 sub-states such as
Ninda, Kruddha, Bhayanaka, Pragalbha, Madhya,
Mugdha, Kampita and Samtapta which become
elements of the compound emotion of pathos. This
is shown in subdued and suggestive way in Manipuri
style because this style is developed in the temple
having more emphasis on Bhakti (Devotion).
Abhinaya is always done with restraint and dignity so
that there is not a slightest possibility of creating
sensuality in the mind of an onlooker as well as it
should not provoke any strong emotion so as to affect
the devotional feelings (Bhakti) of the onlooker. This
is strongly believed in the tradition of Gaudiya
Vaishnav sect of Manipur.

The Vaishnavite Shastras like *Bhaktiratnakar*,
Govindleelamritam etc., available in Manipur and
followed by the Gurus describe the use of hand
gestures and other body movements in order to
express stories of Radha and Krishna

The distinguishing trait of Manipuri is an expression
entirely through body movements (Nritya) rejecting
emphasis on any one part. The movements are
rounded continuously mingling into each other. Hence
it is very difficult to determine upto what limit one
must execute particular movements unless it is done
practically under the guidance of Gurus with natural
grace

However, the movements should be done
distinctly i.e., each movement should be over
before starting the next

For example *Upleti* (*Pidhan Bhraman*) after
turning round the right hand should be completed at
the chest. The bending of the knee (*Pheinama*) is
one of the characteristics of Manipuri but that also
should not be done very often. Old Gurus used to do
it only at certain places. The hands do not go above
the head or below the waist unless it is done in
Abhinaya. The knees and feet are kept very near i.e.
not more than 1 1/2" apart. The body movements
should be done up and down (*Ipom*) like the waves
of the sea that also at certain places only and not the
spring movement. The torso movement should be
done sideways. There should not be any hip
movement. The upper part of the body should be
natural and not stiff or hunchedbacked. The eyes and
neck should follow the hand movements. However
the chin should remain natural and not upward

Manipuri has got two distinct divisions of
Tandava (the masculine) and Lasya (feminine).
Lasya in Manipuri is lyrical and graceful. Some
in the name of grace, overdo movements of the
hands and body which I feel are influenced by
Uday Shankar's soft style. But the old Gurus
never did this. Even the present well-known old
Gurus of traditional Ras are absolutely different.
In fact, they will never be able to do such style.
The real grace is in control, restraint of the
movements of neck, torso and hands. Otherwise
by overdoing movements all movements will tend
to look the same and will mar the original Manipuri
style and create confusion among the onlookers.

In Tandava (Kushna Tandava) though
there is grace, the movements of jumping i.e.
one foot lifted horizontally upto the other knee
should be done properly with little force keeping
the feet and knees close, so as to distinguish it
from its counterpart Lasya

The movements of two divisions of Tandava

Gunthanam (Kushna Tandava) and *Chalanam*
(Cholom Tandava) should be done distinctly having
are kept as close to each other as possible and in
Chalanam the knees are kept apart at a particular
distance and bent (*Thongkhong*)

2. *Slungam* which has movements of the body

stress specially in *Nalpa* known as

steps occur and even though they come from

Kongli with small bronze tinklers. They are not in
much use now but instead they use brass

PRABANDHA

time measure (Tala) is like *Asapa* in music. Some
bold compositions are many in Manipuri. Such as
some composition of *Mritanga Raga* *Sara* and

and are played at the beginning of programmes.
The other variety is played at certain places now.
Nibaddha music has fixed time measure.
Manipuri excels in the use of Innumerable Taas
(time measures) and their intricate and
complicated rhythm patterns. Manipuri has got
Geetaprabandha and *Tala Prabandha*

In *Tala Prabandha* more than one composition

throughout the composition e.g., *Prabandha* like
Sri Sachinandan has got compositions of 8
(*Triputaswan*) (3) *Ganjendra* (4) *Tevda* (4)
(*Triputaswan*) (3) *Ganjendra* (4) *Tevda* (4)

... is based on one Tala and very
... the composition is based
... Speed sometimes
... of peculiar structure of
... and sometimes the same
speed is maintained throughout

main phrase e.g. Age
Rambha has Talas like
... and Rupak

- 3 Sankirna : More than two Talas in the
main phrase e.g., *Julake*
Jhulake Pyan has Tal
Dashkosh Adachowtal and
Rupak

... is ...
... of ...

In Manipur Shalag and Sankirana are known
as Pheratala or Phertal. Reference to both is found
in the handwritten manuscripts of Gurus

Sometimes Talas having less matras like 4,
7, 10 have more than one or two Avartans (cycles) in
one Theka (main phrase) according to the first line of
"..."

Then the Athaba or concluding piece of the
composition is completed sometimes on first Tal
(Sama graha-tankok) or second Tali (Vardhaman
tanya) or last Tali (Hiyaman-tanmai)

In Manipur Tala system, 8 Jatis are prevalent
like Ekalu Laghu having 1 Aksharkal (one matra in
present system), Pakshini (2 Aksharkal), Tryastra-3
Aksharkal 3 matras, Chaturashtra 4 Aksharkal 4
matras, Khanda-5 Aksharkal 5 matras, Ritu-
6 Aksharkal 6 matras, Misra-7 Aksharkal, 7 matras,
Sankirna - 9 Aksharkal 9 matras. These are found in
many Mridang Ragas, and Talas in Manipuri. Its
reference is in *Govindsangeet Leela Vilas* (Taledhyay
shlok 79) In *Mridang Vyavastha* reference of Ekta
having 1, 2, 4 matras is given

In *Geeta Prabandha* when one or more elements of
music like Swara (musical notes) Pata (Syllables)
Tenaka (auspicious words), Pada (Poem), and Biruda
(Invocation of God) is added to Tala it becomes a
variety of Geet Prabandha. In Manipuri many such
compositions are popular in *Ras* and *Natpala*, e.g.,

1. *Jaya Jana Ranjani* : has got all the 6 elements and
is known as *Medinijali Shadanga Prabandha*
2. *Swara Mandala* : 5 elements except Biruda known
as *Nandinijali Prabandha*
3. *Tanum* : 5 elements except Biruda in Tanum element
of Tenaka which later on was also used for words
like Dim, tom, dere, tana are used)
4. *Naderani tom* : (It is a part of a song *Tatheia* of
Bhangi Pareng) having two elements i.e. Tenaka
and tala
5. *Sa, re, ga, re, sa* : (a part of song of *Sukhada*
Rajani. Song of *Bhangi Pareng*) having two
elements Swara and Tala.

There is a feeling that Manipuri is very slow. It is
not so. The dance movements are always composed in
accordance with the syllables of the drum. The Syllables
are in accordance with Laya which depends upon Ras
and Bhava. So all the three Laya (slow, medium and
fast) are used e.g., *Tal Rajmel* in *Natpala* begins with
Vilambit very slow speed then; *Melavonbi* is in medium
speed (*Madhya*) in *Melthaba* (concluding portion) the
speed becomes very fast (*Dhruta*).

In *Rasleela Bhangi Parengs* are of slow and medium
rhythm but *Punglul Jagoi* can be of slow, medium and
fast tempo

Manipuri dance style has got all the potentialities
required for expressing different sentiments, moods,
characters, situations, in a dance drama e.g., for
romantic characters or mood mainly style of *Rasleela*
and *Goshtha* can be utilised. For various Rasas like
valour, anger etc., forceful, stately, acrobatic movements
from *Cholom* or *Thang* (sword) and *Ta* (spear) dance
can be used

Manipur has a variety of Talas and rhythm patterns
to suit different characters, moods and situations

Ballets and dance dramas in Manipuri style are
being composed utilising these various styles and
rhythm patterns

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Pandit Devendra Murdeshwar

(19th September 1923 - 29th January 2000)

Being born in the Saraswat Brahmin family, the environment at the Murdeshwar home at Masur (in North Kanara district of Mysore State) was more than congenial to musical sensibilities of Devendra. His father was a keen connoisseur of music and also played on the violin, the flute and the Tabla as a joyous hobby. All this made a deep impact on the mind of the impressionable young Devendra. A chip of the old block, school-going Devendra also learned to play on the flute and the Tabla. He showed a flair for singing stage songs and playing the Banjo (Bulbul Tarang) and Harmonica too.

Curiously, however, his interest in music remained relatively dormant till he came to Bombay in 1941. The arrival in the metropolis brought many opportunities to hear the great musical stalwarts of the time like Pt. Omkarnath Thakur, Ustad Bade Gulam Ali Khan, Ustad Aman Ali Khan, Pt. D. V. Paluskar, Pt. Ratanjankar, Surashree Kesarba Kerkar, Pt. Ravi Shankar and Ustad Ali Akbar Khan and many others. All these meetings must have ignited the thirst in him to such an extent that even while sustaining himself as a sales representative, he still found time to learn the Tabla from the late percussion maestro Ustad Amir Hussain Khan. Around the same time, he was also receiving guidance in vocal music from Master Navrang. Devendra had a creative mind not merely limited to music alone and soon was learning commercial art. During this period, he also came in contact with another great vocalist Pt. S. C. R. Bhat, a disciple of Pt. S. N. Ratanjankar and together they spent long hours discussing subtleties of music over Irani tea at a small restaurant in Santacruz - (a suburb of Mumbai). He used to tell me that these long sessions with Pt. S. C. R. Bhat contributed considerably to his profound knowledge of the Raga system.

The great moment in his quest of music came when Murdeshwar chanced to hear the inimitable flute maestro, Pannalal Ghosh, a disciple of Baba Allaaddin Khan of Maihar in 1947 while he was still learning Tabla under Ustad Amir Hussain Khan and was known as an accomplished Tabla player. So abiding was the impact of Panna Babu's music on his mind that he decided to learn the flute under the guidance of the great master. And it was his great Ustad, Tabla Maestro Amir Hussain Khan who put a word to Pannalal Ghosh about Devendra and that turned the whole career for him. Learning under Pannalal Ghosh, Murdeshwar practised day and night with

a prime disciple and a well-known flautist.

Murdeshwar joined the staff of All India Radio in 1950 as a flutist in the National Orchestra under Pt. Rajan. He was very close to Pt. Ravi Shankar and he became his

ATK at Delhi, he also came in close contact with many maestros in the field of music like Ustad Hafeez Ali Khan, legendary Ustad Baba Allaaddin Khan Sahib, Ustad Badshah Ali Khan, Ustad Amir Khan, Pt. Behere Bawa, Pt.

Devendra's yearning for knowledge would make him discuss intricacies of various new Ragas and their technicalities with these stalwarts. This constant indulgence in theoretical discussions expanded his knowledge repertoire considerably. He became famous not only for his strict adherence to the purity of the Raga and intelligent and aesthetically melodious renditions but also as one of the most knowledgeable musicians among his contemporaries.

Unfazed by such wide acceptance and acclaim, Pt. Murdeshwar continued to work hard on his music.

determination. The result - such mastery of technique and suavity of presentation as belong only to true artists.

India as a member of official cultural delegations and on various occasions to perform before vast audiences in Nepal, Afghanistan, Russia, East Germany, Yugoslavia and Bulgaria. He also toured Canada and U. S. for a chain of

I had a multi-faceted relationship with him. During my tenure of 15 years of studentship with him, I observed him as a GURU, as a maestro, as a brilliant scholar, as a preceptor, as a Rishi, as a craftsman, as an outstanding craftsman and a humanist and as a generous and affectionate

... to be an extremely disciplinary and ending teacher. His lessons were systematic and a knack of simplifying all that was considered a difficult concept for the student. If some idea was not clear, he would give numerous examples to narrate his point. He would explain a given Raga with its relevant similarity it has with other Ragas by singing and explaining the relevant similarity it has with other Ragas. He would explain the on to explain how to avoid confusion of a Raga and compare it with the orthodox of a Raga and compare it with the orthodox of a Raga. Sometimes he would ask a quiz master asking us to state what mistakes one could make in rendering a particular Raga so as to make it sound like a related though different Raga altogether. Unlike the traditional Guru, he indulged us by informally discussing the history and theory of music in general and Ragas in specific, using anecdotes and stories of lore.

... a person he was very affectionate, lively and full of wit. He had an uncanny sense of humour and was a great mimic. His mime was a pleasurable experience and feel that such a demeanour must have contributed to the expressions in his music. All the more so when there would be an inspired conversation with the Tabla accompanist. As a critic his observations were acute. Even the minutest

detail would not escape his vision. One could find his wit in his musical expressions. He remained very honest to his musical tradition and was never tempted to play for the gallery. He would always advise me "Don't go down to the level of the audience, but bring the audience up to your level."

He was a wonderful master craftsman. In flute making his mastery, artistry and perfection was enviable. Flute making was his passion and he made the finest flutes I have ever seen. I remember accompanying him to a place in Karnataka called Unchihalli Falls near Sirsi, going deep down to the base of the fall and selecting the bamboo. He did not pay heed to our request not to go down even though he was unwell and climbing back was treacherous. Having been trained in the art of portrait painting as a youngster he always spared some time to make some portraits of friends and acquaintances.

He remained faithful to his opinions, teachings, and principles and never believed in false praise or flattery for the sake of any gain. As an artist, he kept himself out of gimmickry. He faced lots of difficulties in his professional life, but never compromised his principles, receiving succour from his tremendous faith in the family deity and Guru parampara. His friends, relatives, and students and music lovers all over will miss him but his music will always be alive deep in their being. For me this is an irreplaceable personal loss.

- Nityanand Haldipur

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A Report

Focus on the Youth

PADAM, a cultural organization, based at Vile-Parle started by a group of music enthusiasts, celebrated their fifth Annual Programme on 20 Feb 2000. Its main objective has been to identify, nurture and promote the talent of young musicians, give them adequate opportunity to progress, to ultimately become performing artists.

The theme this year revolved around the much-hyped new millennium with the focus on the shoulders of the younger musicians to preserve our musical culture and heritage in all its pristine purity.

The day's proceedings started on an auspicious note with group rendition of Sa Thiruvalluvar by senior young musicians led by Kiranavai. The day's programme was presided over by Smt. Akhila Seshadri another senior seasoned artist.

Later, 11 senior students presented Krithis of 44 great composers in 44 Ragas. Although many composers known to the world, it was a challenge to have conceived and formatted such a programme. The students who performed were Priyadarshini Narasimhan, V. Ramaswamy, Ramya Narasimhan, Vidya Balasubramanian, Swarnalata Hebbar and the duo of Smt. Sundareshan provided Mrudangam support. The day's programme was presided over by Ramakrishnan. Mention must be made of the impressive performances by Priyadarshini Narasimhan, Vaishnavi Rajagopal and the Abhangs Bhajans rendered by the duo, Savita Kishnan and Radhika.

This was followed by an insightful and thought-provoking lecture by Dr. Sulochana Rajendran. The lecture titled 'Youth and Music' was a treat for all. A summary of this lecture will appear in a subsequent issue of SHANMUKHA.

PADAM every year has made it a point to honour senior musicians or other eminent personalities of the metropolis who contribute to the upliftment of this great art. Smt. Seetha Ramakrishnan was this year's choice for the felicitation.

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Recognized for her dedicated efforts in bringing out a number of violin artists in Mumbai, Seetha hails from a musical family. She is the youngest daughter of Shri Parameswara Iyer of Koduvayur, Kerala, her eldest brother being the late Sri. V. V. V. She is the youngest daughter of Shri Parameswara Iyer of Koduvayur, Kerala, her eldest brother being the late Sri. V. V. V. She had her initial training in violin playing under Shri A. R. Ramakrishnan, the famous violin maestro. Shri T. N. Krishnan. Later she continued her training under Smt. M. S. Subbulakshmi and had advanced training from Shri K. V. Dakshinamurthy. She has also learnt vocal music from Shri. V. V. V. After her marriage to Shri R. Ramakrishnan, who also is a great lover of music, she continued her pursuit of music. She has accompanied many leading musicians and has been an A.I.R. artist for the past 25 years. Presently she devotes all her time in grooming young musicians and students of music. A teacher par excellence, sincere and dedicated to her profession, she began teaching in the 1970s, her students, including her own daughters, Radhika and Ranjani, are now names to reckon in the music world of Mumbai, having turned out to be able violinists and accompanists.

The felicitation ceremony started with a prayer by the five year old Kum. Urmi, who was introduced to the gathering as a prodigy. This was followed by the Welcome Address by Shri P. R. Krishnamoorthy, the Chairman of Padam. Mr. Jambunathan, the Chief Guest of the evening, another music aficionado, also spoke on the occasion.

Many music sabhas then joined PADAM in honouring Smt. Seetha Ramakrishnan, Kum. Radha, one of her senior students spoke about their great teacher, on behalf of the students. Other well-wishers who knew her personally also spoke, and hailed her as a very nice human, highlighted the ordeals she had to encounter in her life, but nevertheless, continued her efforts to the cause of the Muse.

Before the felicitation ceremony, there was a short but very melodious violin recital by the senior disciples of Smt. Seetha. The grand evening will definitely be remembered, more for the spontaneous gesture of Smt. Seetha Ramakrishnan who offered Rs. 500/- to each of the 11 singers, the two violinists and the two mridangists, which moved everyone present into giving her a standing ovation.

Indeed, it was a memorable day, for the music lovers of Mumbai.

-G.S. & V.V.

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தமிழிசை வளர்த்த பெரியோர்

By எஸ்.எஸ்.ராஜாஜி

தமிழிசையின் பொற்காலம் 18ம் நூற்றாண்டு முதல் எண்கொண்டாலும் அந்தப் பொற்காலத்தில் எழுப்பட்டு ஒளிர ஆக்கம் கல் தோன்றி மண்தோன்றாக் காலத்திலேயே நாட்டப்பட்டது என்று கூறலாம்.

பண்டைய வரலாறுகளும், நெறிமுறைகளும் வாழ்க்கைத் திட்டங்களும் இசை மூலமே செவியேற்றி வழிவழியாக வந்திருக்கிறது. இது நாளுக்கு நான் புது மெருகு-னும் வளர்ந்திருக்கிறது.

இசைத்தமிழின் கலைஞர்களாகத் தமிழ் வளர்த்த புலவர்களைக் கூறலாம். முன்னாடி புலவர்கள் தங்களுடைய கவிதைகளைப் புணையும்போது பல்வேறு 'பா' வகைகளைக் கையாண்டிருக்கின்றனர். இந்த 'பா' வகைகளை மக்களிடையே பரப்ப ஒரு சந்தம், ஒரு சாஸப் பிறமானம், முதலியவைகளைக் கையாண்டிருக்கலாம். இதுவே இசையின் உறுப்புகளையும், அதன் இணையும் முறைகளையும் அடுத்தடுத்து வரும் அழகினையும், தான் கட்டித்துக்குள் அமையவும் தொடர்ந்து வந்த புலவர்களும், பெரியோர்களும் முயற்சி செய்திருக்கிறார்களெனத் தெரிகிறது.

தமிழினின் வாழ்க்கையில் ஒவ்வொரு அசைவும், உயிர்ப்பும், இசையுடன் இணைந்து இருப்பது தெளிவு.

மேலும் மாபு, பண்பாடு, கலை இவைகள் செலிவழித்துணை கொண்டு தலைமுறை தலைமுறையாய் வந்திருக்கிறது. மனதில் நிறுத்தி நிலைத்து வைத்துக் கொள்ள இசையே துணையாய் அமைந்திருக்கிறது. மருத்துவம், வாழ்க்கைமுறை, நிதி, நீதி முதலியவைகளின் அடிப்படைக் கோட்பாடுகளும் இயல்புகளும் இசை வடிவமாகவே கிடைப்பது தமிழ் இசையின் தொன்மைக்குச் சான்றாகும்.

அறிவும் சிந்தனையும் மெருகுடன் பெருகப் பெருக இசைக்கு ஓர் இலக்கணமும், அந்த இலக்கண ரீதியில் ஒரு இசை இலக்கியமும் உருவாயிற்று.

அளபித்துயிர்த்தலும் - ஒற்றிசை நீடலும்
உளதென மொழிய இசையொடு சிவனிய
நரம்பின் மறைய என்மனார் புலவர்
(தொல்காப்பியம் - எழுத்ததிகாரம்)

முன்னர் அரசவைகளில், பாணர்கள் என்றும், பாடினியர் என்றும் இசைப் பேரறிஞர்கள் இசையை வளர்த்து வந்தனர் எனலாம்.

தொல்காப்பியம் இசைவடிவ அமைப்புகளைத் தெளிவுபடுத்தியபின், முறையான இசை மரபை உருவாக்கியது சிலப்பதிகாரமென்ற சிலம்புக்காவியமே. இசையின் உயிர்க்குரலும், உணர்வு மூச்சும் இச்சிலம்புக் காவியம் முழுவதும் விரலிக் கிடப்பது மிக அருமை.

பத்தியின் கவட்டில் இறைவனை அனுபவிப்பதில் தாங்கள் அடைந்த பரவச நிலையை, பாமரரும் அறிந்து, அவர் தம்மை நல்வழிப்படுத்திக் கொண்டு, வாழ்க்கைப் பயணத்தை நடத்தி இறைவனடி சேர வளமிக்க இசை வழியை வகுத்துக் கொடுத்தவர்களான சமய குரவர்கள் - தேவாரம் சூட்டிய அப்பர், கந்தார், ஞானசம்பந்தர், திருவாசகம் அளித்த மாணிக்கவாசகரும் - இசை புனைந்த பெரியோர்களில் சிறப்பிடம் பெறுகின்றனர்.

இவர்களைத் தொடர்ந்து உள்ளும் புறமும் உவமைக் கவிப்பில் நம்பரிய தன்னையும், இறைவனையும் ஐக்கியப்படுத்திக் கொண்டு, இதயம் கனிந்து பாமாலை சூட்டிய ஆழ்வார்கள், அவர்களுள் ஆண்டாளின் சிறப்பு அளவிட முடியாது.

இவர்களைத் தொடர்ந்து பா இசைத்துப் பாப்பிசை புகழ்மயப் பெருவாக்கப் பட்டனாற்புகள், பதினென்கித்தவர்கள், தாயுமானவர், குறவன் பெரியோர்களைக் கூறலாம்.

பேரிலக்கியம் படைத்த கம்பா, ஒட்டக்கத்தர், புகழேந்தி, செயல்சொண்டார், விஸ்வியுதாரர், சேக்கிழார், ஞானை, தமிழ்மறை என்ற வள்ளலர், இன்னும் பல புலவர்களும் இந்த இசை மரபில் இடம் பெறுவர்.

நேரகூறிய மாயெரும் புலவர்களுக்கும், செத்தமிழ்ப் புலவர்களுக்கும் இசையினும் பெருவுழிப்பாணையில் ஒளியின்க்கைத் திகழ அதன் பெருவிளக்கை வழிபாடக் கொண்டு கொடியும் பரிபுறமாய் உள்ளும் இறைவனுடன் இணைந்த நிலையை அடைந்தவர்களை குருப்பயிற் படைத்துப் பெரும் புலந் சேர்த்த அருணகிரியிடத்து தொடக்கமெனக் கூறலாம்.

அருணகிரிநாதர்

தமிழுக்கும், இசைக்கும் புலந்சேர்க்க ஒரு சந்தையென்று கிண்டி புதிது எந்தையின் திருவடி சேர்த்தவர் அருணகிரிநாதர். இவர் 15ம் நூற்றாண்டில் வாழ்ந்தவர். பெருந்தொண்டதாரும், செந்தொண்டர், உடல் பிறந்தோர் அன்பு வெள்ளத்தில் களிப்புடன் மிதந்து கொண்டிருந்தாரும் தன்னுடைய நடத்தலுடனும், குறையுடன் கட்டி உடல் பிணிப்பின் தவிரத் துயரத்தினால், தன்னை வெறுத்துக் கொண்டு அண்ணாமலையார் கோயில் உச்சியில் மேலேறிச் சீர்திருத்த உயினை மாபத்துக் கொள்ள முயன்றார். சீர்திருத்த அமைதி முருகக் கடவுள் எந்த அளவு நோய் கொக்கி புது மனிதனாக ஆக்கி தன்னுடைய பத்தனை எழுந்த கொண்பார் அன்ற முழல் தறுவ வாய்க்கை கொண்டு திருப்பதிய் பெரி வளத்துக் கொண்டு முருகக் கடவுளின் புகழ்பாடி இசை வளர்த்தார் அருணகிரியாள் "சந்தப்பாக்கள்" இம்மம் மயக்கும் இவருடைய திருப்பவழி, மனதிற்கு மகிழ்ச்சியளிக்கும் சந்தக்களையும் ஆய்வு செய்துள்ள அமைப்புக்களையும் காணலாம்.

குமர குமார்

இவர் 17ம் நூற்றாண்டில் சேர்த்தவர். பிறந்தது முழல் றுது வலது வரை பேச முடியாமல் இருந்த இவருக்கு முருகனருளால் மெய் திறன் வந்தது.

இவர் திருமலை நாயக்க மன்னன் முன் பிளாட்சியாகப் பிள்ளைத்தமிழ் பாடினார். அது சபையில் ஆன்னை பிளாட்சியே சிறு வெண்ணாகத் தோன்றி மன்னர் கழுத்திலிருந்து பணிபவையை எடுத்து இவருக்களித்ததாக ஒரு வானமும் உண்டு இவ்ம் கட்டாடு தமிழ் நாடுகளில் பயணம் செய்திருக்கிறார்.

முத்து குமாரசாமிப் பிள்ளைத் தமிழ் பிளாட்சியைப் பற்றி சிலகாமி இரட்டை, மணிமாலை, பண்டார மும்பணித் தோகை னாசிக்கயப்பரம் முதலியவை இவ்ம் படைத்த நூல்களில் சில.

தமிழிசை மும்பணிகள்

16, 17, 18ம் நூற்றாண்டுகளில் பத்தியுடன் கவிதை தமிழிசை பெருகலாயிற்று எனலாம். சிறந்த இசைக்கலைஞர்கள், தமிழறிஞர்கள் முதலியோர் இந்தக்கால கட்டத்தில் திறமையுடைய தமிழ் தமிழ்நாடு முதலிய அனைத்திற்கும் பெருமை சேர்த்தனர். முத்த தாண்டவர், மாரி முத்தா பிள்ளை, அருணாசலக் கவிசை முதலானவர்களை தமிழிசை மும்பணிகள் எனக்கூறுவது மிகு.

முத்துத்தாண்டவர்

பதினாறாம் நூற்றாண்டில் சிவசுந்திரப் பிழ்து தலைவ நாயுடைய பத்தியில் தினைத்தவர். தான் வளாகத் திருது கொண்டுள்ள இவர் திருக்கோயிலில் இரவில் தனியே விட்ட, அண்ணலின் அருளால் மட்டும் புணையும் திறன் கிட்டுவது முதற்படவாக புகோக கணையாமிர் என்ற படைகலப்பாடி ஆண்டவனிடமிருந்தே றுது பெற ஈக்கள் படிக்கல் அருளாசியுடன் வயல்கப் பெற்றார். இவர் பல தமிழ்க் கிந்தனைகளும்

அருகாமையும், வடமொழி வசனமையும் பத்தியுடன் கூடிய தத்துவ விவரணைகளையும் இவரின் பாடல்களில் காணலாம். "பிள்ளாடம் கஞ்சித்தாடம்" (காமாதி), "தன்மில் வடிவமே தீயது" (கண்ணா) முதலியவை பிருகுடைய திருமொழி வசனம் விரிக்கும்.

கோடல்வன அம்மன்
கவி குறிப்பா பாதிபிள் சென்வதில்மோர். இராஜாதுபாள் பூச்சி முறிவியை அடக்கன்னின் சி. சி. இவருடைய "கந்த கண்ணாதுபாள்" பாடல்கள் எவ்வோர் செவிமூலம் அருளுதல் செய்தும் இவரும் 72 மொனாத்தா எகங்க்களில் எகமாவிகையும், பாடல்களில் எகமுத்திரையையும் கையாற்றியிருக்கிறார்.

கவிராம தீவதிதர்
கங்கை முல்லைகளில் ஒருவரான முடிமுத்துவாழி தீவதிதரின் சமேதாரான மறு சுவாமி தீவதிதரின் பெண் வழிபடுவோரும், சுவர்காப் பதவியுடன் ஆவார். "கங்கை சங்கத்தைய பங்கிதரின்" என்ற நூலை இயற்றியிருக்கிறார் இவர் நாட்டியத்திற்கு பண்புடன் கூடிய செனக வண்ணங்களுடன் பல பாடல்களும் இயற்றியிருக்கிறார். இவருடைய கிருத்தனர்களில் உண்மையானவர்கள், படி பரமோகங்கள், எக பாவங்கள், சுவை எழுந்தரங்கள் பாய்ணப் பெருமையையும் புலப்படுத்துதல்.

பிருகவையா பஞ்சாத ஐயர்
"ஆரப்பாணம் வைத்ததாதிப்பாய் யென்னை!" என்ற நாவாயினையில் இவரின் சிவப் பரிபாடுக்கும், இவருடைய இசை குரையும் மொழி வசனமும் இவர் பாடல்களில் பிரதியிடுகும்.

பட்டினம் காரமணிய அம்மரின் சிவப் பரம்பரையில், பூச்சி முறிவியை அடக்கன்னின், கைமுர் வாஸுதேவ சாரியார், டைக் வகாசாரியார் போன்ற பெரும் இசைக்கலை வல்லுனர்கள் இடம் பெறுகின்றனர். இவர்கள் அதிக பதங்கள் திவ்வானர்க்கள், வர்ணங்கள் இயற்றியிருக்கின்றனர். "ஆன்மே" (ஆரப் வர்ணம்) டைகரியால் இயற்றப்பட்டது. கருணைக் கடமை (கவ்யாணியும்) அவருடையதே. இவர்களுடைய இசை சேவை புகழ் எனும் பெருமையுடன் மேற்பட்டது.

மணகவி காரமணிய பாதிபாள்
பத்தொன்பதாம் நூற்றாண்டையும் 20-ம் நூற்றாண்டையும் இணைத்து, மொழி தேசப்பற்று நாட்டுவற்று, இணைப்பற்று, இசைக்கலை, கவிதை நூல் முதலிய வண்ண வகைகளையும் பெருமை சேர்த்தவர், மக்கள் நூல், தேசபத்தி, இவ்வாறான இவருடைய கவிதைகளில், பாடல்களின் நாடி, இவருடைய வடமொழி தென்மொழிப் புணை இவர் கவிதைகளில் கடர்விடும். இவருடைய கவிதைகள் இசை நாட்டிய, நாடக நடைக்குட்பட்ட புகழ்பெற்ற நூல்களும்.

தேசிக வித்யாகம் பிள்ளை
கவிஞர் கவிதைகளில் குறிப்பாக ஒருவர், அண்ணாளை பாடல்களை எழுதினார். மொழி தேசப்பற்று, தேசியம், மொழிபெயர்ந்த தேச சேவைவிலும் முன்னணியில் நிறுவினர். "மயலும் மனமாவும்" என்ற இவரது தொகுப்பு இசை, கவிதை என்பவற்றிற்கு ஒரு எடுத்துக்காட்டு.

நாமக்கல் ராமலிங்கம் பிள்ளை
"கத்தியிவற்றி எத்தகையிற் வந்தனென்று வருகுது" என்று அழகாக, அவற்றினை மொழிபெயர்த்த வகைத்தவன், சிறந்த கவிஞர், தேச பக்தர், இவருடைய கவிதைகள் இசை வடிவில் சிறப்பில் பெற்றுள்ளன.

சங்கரதாஸ் சுவாமிதீகர்
நாடகக் கலைவியின் தந்தை. மொழியில் நிற்ப்பற்றாகப் பல நாடகங்கள் எழுதி அதில் இசை அமைத்து பல பாடல்கள் எழுதியிருக்கிறார். எந்தகூட, மொழிவகையுடன் இசை பாடி, மொழி மய வடிவமும் அழகான பாடல்களை மொழி நாடகங்களுக்காக எழுதியுள்ளார்.

மதுரை மாரியப் பவாமிதீகர்
சங்கரதாஸ் சுவாமிதீகரின் சி. சி. இவருக்கு மேலும் பற்றும் பிறன் முருகனாருடைய கிடைத்ததற்காக மொழிவகையினால், இவரும் பல பாடல்கள்

முருகன் மீது இயற்றியுள்ளார்.
சரவணபவானந்தா
தமிழிசைக்குப் பெருமை சேர்க்க இவரது சாகித்யங்கள் உதவி செய்தன எனலாம். மிக அருமையான பல தமிழ்ப்பாடல்கள் இயற்றியிருக்கிறார்.

ஹரிசேஷநல்லார் முத்தையா பாகவதர்
இருபதாம் நூற்றாண்டின் முதல்பாதிக்கு மேல் வாழ்ந்தவர். இவரும் பட்டினம் காரமணிய அம்மரின் சி. செனக் கூறலாம். இவர் விஜயநாகரி, செனா மல்லார், வலுதி போன்ற இராகங்களில் பாடல்கள் புனைந்ததுடன் பூகுப் பூகு ராகங்களையும் உருவாக்கியிருக்கிறார். திருவாங்கூர், கைமுர் ஸமஸ்தானங்களில் ஆஸ்தான வித்வானாக இருந்ததுடன் மகாராஜா சுவாமி திருநாள் கீர்த்தனங்களைத் தொகுத்து அளித்திருக்கிறார். 1933-ஆம் ஆண்டு நடந்த தமிழ் அன்பர்கள் மகாநாட்டில், தமிழ்க் கீர்த்தனைகளைப் பாடி வியப்பூட்டினார். "ஆண்டவன் தெரிசனமே" "ஆனந்தமான வஸ்தும்" முதலியவை ஒரு சில, தன்னுடைய வாழ்க்கையை கவா சேஷதாரவிலும் கழித்தார். சென்னை இசைக்கல்லூரி, மியூசிக் அகாடமி முதலிய நிறுவனங்களில் இவரது தொண்டின் வண்ணமும் காணப்பெறும். "ஹரிசேஷ" என்ற முத்திரை பாடல்களில் வரும்.

மாயூரம் விவநாத சாஸ்திரி
முதன்முறையாக தெய்வத்திரு மறையாம் திருக்குறளுக்கு இசையமைத்துப் பாடல்களைப் பாடியவர். இவர் முருகனிடம் ஆழ்ந்த பக்தியும், தேசபக்தியும் ஒருங்கே கண்டவர். பாரதம் சுதந்திரமடைந்தபோது "ஐயதி-ஐயதி பாரத மாத" என்ற கீதம் நாவாதிசையிலும் ஒலித்தது. பாடல்கள் புனைவதில் இவர் எல்லா வகைகளையும் கையாண்டு இருக்கிறார். ஒட்டப் பாட்டுகள், நோட்டுகள், சுதந்திர கீதங்கள் என்று பல வகைப் பாடல்களை புனைத்திருக்கிறார். ஹரிப்பிரயா, வலிதமனோஹரி, ஸரவணாஹா, சுவாராசுரனி, விந்துகெளரி, போன்ற சில ராகங்களை கையாண்டிருக்கிறார்.

"பாலா பஞ்சாத்தம்" என்று குழந்தைகளுக்காக மாதா, பிதா, குரு, குரியன், சந்திரன் போல் ஒரு பாடல் புனைத்திருக்கிறார்.

"சிவனுக்கினைய சேயே" (வேமவதி), "மயிலவாஹனா" (அழகுதவார்ஷணி), "ஸமரஸபாவன" (மீம்பள்ளா) இவருடைய பிரசித்தி பெற்ற பாடல்கள்.

தஞ்சாவூர் சங்கரய்யார்
அண்ணமயில் ராகத்தையும், ராக பாவத்தையும் பாடலில் அமைத்து கேட்பதற்கு அழகாக உள்ள கீர்த்தனைகளை இயற்றியிருக்கிறார். இவரின் "ரஞ்ஜனி ராகமாவிகையே போதும் உதாரணம் கூற. முதல் நிலை பாடல்களும் தற்காலத்தில் பாடி வருகின்றனர்.

சத்தானந்த பாரதியார்
இவருடைய பாடல்களில் தேசிய உணர்வுகள் துள்ளும், பக்தி பரவலானிருக்கும், தத்துவம் கூர் விடும். தெளிவான சித்தனையையும் வளர்க்கும். "சத்தியம் வெல்லும் தருமம் தழைக்கும்." "இல்லவெயென்பான் யாரடா?" (மொஹனம்), "கண்ணெடுத்தாகிவிடும் காணரோ" (விப்பெற்றிதாமதமாயும்), "எப்படிப் பாடினோ" (காந்தக தேவகாந்தாரி) "ஆனந்த நடன மடினான்" (காம்போதி இவரின் பிரபல பாடல்கள்.

பாபநாசம் சிவன்
போவகம் ராமமயா என்ற பாபநாசம் சிவன் தமிழில் கீர்த்தனைகள் செய்தவர்களுள் மிகவும் பிரபலமானவர். இவரின் பல பாடல்கள் திரைப்படங்களில் மீட்டப் பெற்றிருப்பதுடன், இவரும் சில பாடல்களில் நடித்துள்ளார். இவருடைய பாடல்களில் சொல்வழக்கும், இசை வடிவமும், மொழிவழக்கும் - நான்குபட்டின் மிகச் சிறப்புடன் அமைந்திருக்கும். "காணக் கண் கையே வேண்டாம்" (காம்போதி), "காபாவி" (போவனம்), "பா நானன்" (புரித்தோனடி), "காத்தியமேயா காலமேயே" (தோடி), "பாத்தா" (வாசஸ்பதி), "நாநொரு விளையாட்டு பொழைப்பை" (நவாசகம்) என்ற முதலியவை முன்னணி வித்வான்களால் பாடப்பெற்று வருகின்றன.

நேருர் ஸ்ரீனிவாஸாச்சாரியார்
தன்னுடைய பெயர் முத்திரையுடன் பல கீர்த்தனைகள் இயற்றியிருக்கிறார். ராக வடிவமும், இசைமையும் இவரின் பாடல்களில் நன்றாக அமைந்திருக்கும்.

ச.து. சுப்ரமணிய யோகி
பாரதியானைக் கவிதைப் போட்டியில் பின் தள்ளி முன் தின்றவர். பல பாடல்கள் இயற்றியதுடன், பல திரைப் படங்களுக்கு பாடலாசிரியராகவும் இயக்குனராகவும் இயற்றியிருக்கிறார்.

ஸ்வாமின வெங்கடேச தீகதிதர்
தில்லை நடராஜனின் திருவருளை தன்னிடக் கொண்டு எல்லையற்ற பக்திப் பெருக்கை வளர்க்கும் கீர்த்தனங்களை இயற்றியிருக்கிறார். இயற்றிக் கொண்டும் இருக்கிறார். நாட்டியத்திற்கான சில பாடல்களும் இயற்றியிருப்பதுடன் முன்னணி நாட்டியக் கலைஞர்களோடு கலந்து சில சாதனைகளும் செய்திருக்கிறார். இசை மேடையில் இவர் பாடல்கள் ஒலிக்கக் கேட்கலாம்.

பெரியசாமித் துரன்
தமிழில் சிறந்த கவிஞர். சிறந்த புலவையுடன் இசைப் பாடல்களை இயற்றி வல்லவர். இவருடைய பாடல்கள் சில நாட்டியக் கலைஞர்களால் மிக ஏற்றிடும் அபிநயிக்கப்பட்டு வருகிறது. "சாமகாணபியே" (ஆனந்தபவாஸி), "என்னென்ன விளையாடல் அம்ம" (ராஜாவிகை), "கலியுகவாதன் கண்கண்ட தெய்வமாய்" (பிரத்தாவன சாரங்க) முதலானவை பிரபலமான பாடல்கள்.

சத்த சத்தவானந்தா
முன்னாட்களில் என்.எஸ். சிதம்பரம் என்ற பெயரில் இவர் இயற்றிய பாடல்களை பல இசைக் கலைஞர்கள் மேம்பெற்றியுள்ளார். தற்போது சுதந்திரவானந்தா என்ற பெயரில் மலையாளில் இருந்து கொண்டு இசைத்தமிழ் தொண்டு புரிந்து வருகிறார்.

கீழ்வேளூர் மீனாட்சிசுந்தரம் பிள்ளை
பெரும் இசைக் கலைஞர். திவ்யகவ்யத்தில் மிகுந்த பக்தி அமைந்திருப்பதில் வைத்துக் கொண்டே தமிழ்ப் பாடல்கள் பல இயற்றியுள்ளார். இவருடைய தமிழ்க் கீர்த்தனைகள் இவருக்குப் புகழ்பெற்ற தந்தையர்.

உடுமலை நாராயண கவி,
பட்டுக்கோட்டை கலியாணசுந்தரம்

திரைப்படங்கள் இவர்கள் பெயரைக் கருத்தாயுமும், புரட்சி எண்ணங்களும் கொண்ட இசைப்படங்கள் மூலம் மக்களிடையே விழிப்புணர்ச்சி ஏற்படுத்தியுள்ளனர்.

பாரதிதாசன்
"பாவேந்தர்" என்றே பயராலும் போற்றப்பட்டவர். இவருடைய கவிதை நாடகங்கள் மிகவும் பிரசித்தி பெற்றவை. இவர் பாடல்களில் சொல்லுருத்தமும், பொருட்டுறெயும், சித்தனை வாயும் காண்பதும் பல பாடல்கள் திரைப்படங்களில் இடம் பெற்றுள்ளன.

திருச்சி தியாகராஜன்
"தாமரை பூத்த தாகமலிம்" என்ற பாடல் எந்தோமும் முழங்கிக் கொண்டு இவர் பெருமையை வெளிப்படுத்தியது. இதுபோல் இவரால் பல பாடல்கள் இயற்றப் பெற்றுள்ளன.

மதுரை பாஸ்கர விஸ்வநாதாஸ்
அந்நியராட்சியில் "வந்தமோதரம்" என்று சென்னாவே அ.க.புத்திரமாரும், அழகுநாய் நடமாடும் காலத்தில் தேச பக்தி எழுச்சியுடன் இசை மணக்கத் தமிழ்ப் பாடல்களைப் பாடியவர். இவர் பாடல்கள் இசைத்தட்டுகளில் பல விதவகையினால் பாடப்பெற்றுள்ளன.

நாடகமணி எம். என். எம். பாவலர் மு. அருணாசகம்
நாடக உலகிலும் தமிழ் இலக்கிய உலகிலும் இவர்தான் தமிழ் சிறப்பிடம் உண்டு. இவர்கள் முறையே நாடக, இசைக்கலைக்குப் இவர்க்குத்தான் அற்றிய தொண்டு எட்டியுள்ளது.

குலமங்கலம் வைத்தியநாத பாகவதர்
இவர் கதா கரலட்சேபம் செய்ததில் வல்லவர். கதா கரலட்சேபத்திற்குமே பல சாத்திகள் இயற்றியுள்ளார். அவைகளுக்கு ஏற்ற வகையில் பாடல்களும் இயற்றியுள்ளார். இவருடைய இசை நாடகம் டி.கே.எஸ். போன்றவர்களால் மேம்பெற்றப்பட்டிருக்கிறது.

கோவை கபி என்னும் காரமணியம்
சிறந்த தேசபக்தரும், திவ்யகவியும் ஆவார். முருகனின் பீதிகைப் பத்தியினால் "முருக காமம்" என்று முருகன் மீது பாடல்கள் இயற்றியிருக்கிறார்.

பொன்னையா பிள்ளை
தஞ்சை நாசுவரின் வழித் தோன்றல். பத்தனையுடைய மீனாட்சிசுந்தரம் பிள்ளையின் உறவினர். அண்ணாமலை மிகவும் கருத்தில் தங்கியுள்ள இசைக் கவிஞரில் ஆசிரியாக சேர்ந்தார். மிகுந்த புகழ்பெற்ற ஆசிரியாகப் பணி ஆற்றினார். முன்னோர்களான தஞ்சை நாசுவரின் இசைப் பாடல்களைத் தமிழில் பரவச் செய்தோடல்வாசல் இவரே. பல துதி எழுந்தகையையும், வர்ணங்களையும் பாடித்திருக்கிறார். இருந்தும் நூற்றாண்டின் இடம் மெதைகளில் இவரும் ஒருவர்.

கல்வி கிருஷ்ணமூர்த்தி
"காற்றினிடே வரும் கீழம்" தொடர்த இவரேயே இவ்வை. "மனமாய் பொழிவினிடே" மனசாது மனிதனே இவ்வை. கல்வி தமிழ் இலக்கிய உலகில் ஒரு துருவ நட்சத்திரம். இவர் தமிழிசைக்காகப் செய்த தொன்மையுடைய திருவிடே எடு. இவருக்கிணை அவையேயே இவரே தோடி. இவர்பாடல்களுக்கு வசனம் பாடல்கள் எழுதியிருக்கிறார். கல்வி வந்ததும் மொழித் தமிழில் தமிழ் பத்திரிகையின் இலக்கியம் நடவடிகிறது. "கல்வி" ஒரு தாழ்வுகம்.

டி. எ. கோபாலன்
இவரும் அதே பாடல்கள் எழுதி இசைத் தட்டுகளில் வந்திருக்கின்றன. "நிதினையில் வந்து" ஒரு மனசைக் கவந்த பாடல் கண்ணதாசன்

தமிழிலக்கியம் திரைப்படம் இவ்வகையில் கலைவழிதான் கருத்து கண்ணதாசன் குறிப்பிட்டு கவிதாநாயகம் - "தனி மனிதனாய் தத்துவ குரவியாகவும் - தனித்தனி மொழிவகையில் பாடல் முடிந்து பாடல்கள் நீர்நீர்ச்சியோல், தெளிவுடன் குவிபடும், காத்திரும் கருத்திற்குப் கவையுடன் தெரிவிக்கும் இவருடைய இயற்புணர்வுப் பாடல்கள் மனதை எரிக்கும். அவர் கடைசியில் இயற்றிய "புண்ணெழுல் தந்த புலகிண்கி" என்ற பாடலை பாடாதவர் எவருமில்லை.

எம். எம். தண்டபாணி தேசிகர்
தமிழிசைக்குப் புகழ்கவாச்சியும், பத்துணர்ச்சியும், அழகுநாய் புகழெழுந்த கொடுத்தவர். என்னவோ, எதிதிருப்ப, வந்ததாசனின் முதலான பல ஆய்வு எகங்க்கள் இவர் இவையே மக்களை மயங்கிது.

கே. என். தண்டையாதுவாணி பிள்ளை
நடனத்தில் ஆர்வமும் எடுமலும் எப்பும் கொண்டவர்களுக்கு இவரைத் தெரியாமல் இருக்க முடியாது. இவருடைய வர்ணங்கள், திவ்வானர்க்கள் சித்தனை மயங்கிக்கும் வகையில் இருக்கின்றன.

கு. ம. பாலகங்காசாமி
சிறந்த பாடலாசிரியர், நாடகம், திரைப்படம், வானொலி முதலியவற்றில் இவர் பாடல்கள் மிகவும் சிறப்பாக நாட்டியத் திறனை வர்ணங்களும், முகங்களும் இயற்றியிருக்கின்றன.

